# A SHORT GUIDE
TO THE
# ACCENTUATION OF ANCIENT GREEK

BY

J. P. POSTGATE

Litt.D., F.B.A.

Fellow, and Sometime Senior Classical Lecturer, of
Trinity College, Cambridge
Emeritus Professor of Latin in the University of Liverpool
President of the Philological Society and of
the Classical Association

IN VSVM DOCTORVM

This book is designed to supply a long-felt want in classical studies. It gives a succinct account of the nature, origin and development of the accentuation of Ancient Greek, including the chief dialects, a summary presentation of its principles and their application in practice to particular cases, and a consideration of its place in modern classical education.

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# A SHORT GUIDE TO THE ACCENTUATION OF ANCIENT GREEK

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J. P. POSTGATE

LITT.D., F.B.A.

FELLOW, AND SOMETIME SENIOR CLASSICAL LECTURER, OF TRINITY COLLEGE, CAMBRIDGE
EMERITUS PROFESSOR OF LATIN IN THE UNIVERSITY OF LIVERPOOL
PRESIDENT OF THE PHILOLOGICAL SOCIETY AND OF THE CLASSICAL ASSOCIATION

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# PREFACE

THE object of this Guide is to bring before the classical scholars, teachers and students of this country the realities of the accentuation of Ancient Greek considered as a whole, its theory and practice, its linguistic, historical and educational aspects. To these, little as they may know it, Greek Accentuation is, as it long has been, the withered branch of a living tree, and yet a branch that never can be lopped away. They should, therefore, welcome an attempt, however quixotic, to draw the sap again into its channels and to make the dead limb live.

In scope and treatment the present work differs not a little from its predecessors. In its exhibition of the details of the traditional system it does not pretend to rival or reproduce the fullness and minuteness of the treatises of Göttling and of Chandler. Its aim here is to set forth all that is ascertained and important, in a conspectus sufficient for practical purposes and ordinary needs. To do this within the narrow compass of some forty pages, all disputable matter has been excluded, constant attention paid to distribution and arrangement and some innovations in notation introduced, by the use of which it is hoped that comprehension and reference will be facilitated and the burden on the memory sensibly reduced. The remainder of the book is devoted to reconstruction and interpretation. If Greek Accentuation is viewed merely as a collection of empiric rules by grammatical pedants, it can never be mastered. It must be studied as a rational system. With a view to this the most ancient and trustworthy testimonies that relate to the Greek Accent are fully set out,

as far as possible in extenso, and brought into their proper connexion with the conclusions of modern phonetic science and the results of recent philological research. This has been achieved, wherever feasible, by simple presentation of the facts; but discussion has not been excluded if this was the best way of presenting them. The last chapter of the book approaches the subject from its pedagogic side. It lays bare the viciousness of our present practice and submits proposals for its reform; and it considers how best to acquire and to impart the knowledge without which all education in Greek is necessarily incomplete. An Appendix collects into a summary account the chief peculiarities of the three dialects whose accentuation differs appreciably from the Common one.

In conclusion the writer would acknowledge his obligations to the scholars whose works appear in the appended list of publications, which is, however, not to be regarded as an exhaustive bibliography. He is further indebted for information furnished with regard to the accenting of Ancient Greek manuscripts by Mr. T. W. Allen and with regard to Modern Greek pronunciation by Professor R. M. Dawkins.

CAMBRIDGE,
*October* 1924.

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# CHAPTER I

## Introductory and Historical

1. Accent, a word taken from the Latin *accentus*, itself a literal translation of the Greek *προσῳδία*, whose meaning will be explained below (22), is a term that in popular language is often laxly and unintelligently employed; and our first duty then is to set out the facts to which it refers.

2. In its primary use it denotes peculiarities of audible spoken sound, and in its secondary the marks which in writing and printing are used to indicate them.

3. The peculiarities of spoken sounds which we have here to consider are three in number: to wit (1) Differences in Pitch, that is in the rapidity of the vibrations of the particles of the body conveying the sound which, impinging on the drum of the ear, produce the sensations of hearing, more rapid vibrations giving a Higher note, less rapid a Lower: (2) Differences in Force or Stress, that is in the amplitude of the vibrations, a sound being louder or less loud according as the space through which the vibrating particles move is greater or less: (3) Differences in Duration, that is in the time occupied by the vibrations, which is the ground of Differences in Quantity.

4. All these differences are in themselves independent. A sound or group of sounds may be pronounced weakly with a High pitch or strongly with a Low pitch, and its duration or Quantity may in all cases be long or short. But observation shows us that Higher pitch and Greater force are very frequently found together, and conversely Lower pitch and Lesser force. Strong force again may be accompanied by long quantity and weak force by short quantity.

5. In actual speech, even in the same word, Pitch and Force are continually varying, the ear recognises this variation, and the syllable which has the greatest force or the highest pitch, or both in one, is especially noted. This prominence of a syllable we may call the Syllabic Accent, and adopt for it the Definition of the *New English Dictionary* s.u. Accent—'A prominence given to one syllable in a word, or in a phrase, over the adjacent syllables, independently of the mode in which this prominence is produced.'

6. If the prominent syllable is the one that has the Highest Pitch, it is said to have a Pitch Accent: if it is the one that has the Greatest Force or Stress, to have a Stress Accent: if both, to have a Pitch Stress Accent.

7. Languages are divided according as they base the accentuation of their words on a Pitch Accent or on a Stress Accent.[1] Thus, to take modern languages, the Syllabic Accent in English is one of Stress; in Swedish and Norwegian it is one of Pitch.

8. To understand, and correctly render, the Syllabic Accents of any language, we must know the habits of that language in respect of Syllable Division.

Some languages, as, for example, English and German, prefer to end their syllables with or in a Consonant, thus preferring Closed Syllables; others, such as French and Latin, with a vowel, thus preferring Open Syllables. Hence, we have in English 'an-im-al,' but in Latin 'a-ni-mal.'

That such differences in the Content of Syllables will affect their quantity, and by consequence their accent when that depends upon quantity, it is unnecessary to show.

9. The correct rendering of the Syllabic Accent which by a venial exaggeration has been called 'the soul of the word' ('anima uocis') is of the first importance for intelligibility in Speech. Its displacement throws the whole word, so to

[1] This of course does not mean that differences of stress or of pitch, as the case may be, are not present in the language; but that in its system of formal accentuation they are ignored.

speak, out of gear, and when two words are distinguished by the accent alone, may lead to serious confusions.

That written signs were invented to represent the spoken accents need not therefore surprise us, although some languages, as English and Latin, have managed to dispense with them.

## The Traditional Greek Accentuation

**10.** The invention of written signs for the accents of Greek is said by a tradition, the source of which is now unknown, to have been the work of Aristophanes of Byzantium, a distinguished scholar and critic who was head of the great library at Alexandria from about 202 to 185 B.C. Compare **13** below.

**11.** These signs, like the marks for the rough and smooth breathings, which were also included under the name of προσῳδίαι (**22** *n.*), were not required by a native for reading what was written in ordinary Greek; but they were a valuable protection against error in texts such as the *Iliad* and *Odyssey* (for which they were especially in use) where archaic expressions or unfamiliar dialect opened the door to mistakes. Such a use of them was, in grammarians' language, said to be διαστολῆς ἕνεκα, 'for the sake of distinctness.'

'It is perhaps significant that the only two texts (earlier than the third century [A.D.]) in which they are at all largely used are both of them lyric poets.'—*Palaeography of Greek Papyri*, by Sir F. G. Kenyon, p. 29.

**12.** In manuscripts on papyrus accents are found but rarely, and in the oldest not at all; and the same is true of manuscripts on vellum written when this material superseded papyrus.

**13.** The inventions of Aristophanes were turned to account by his illustrious successor in the Alexandrian Library, Aristarchus of Samothrace, the greatest scholar and the best Homeric critic of antiquity,[1] who in his critical editions of Homer and other poets had frequently to deal with questions of accentuation. His precepts and practice

[1] R. C. Jebb, *Introduction to Homer*, p. 94.

are frequently appealed to by his successors, who to a very large extent built upon his foundations. His observations upon Homer, the chief sphere of his activities, presuppose a text such as were those current in his time, in which the script was continuous, without divisions between the words or distinguishing marks of any kind; and it was, therefore, his task to provide the information needed for the correct reading and understanding of the text. In doing this he showed conspicuous learning and sagacity. For example, he resisted the temptation to which other grammarians succumbed to obtain uniformity in the -ώς and -ώ Declension by accenting the Accusatives Singular in the same way. See **105**. But this did not preserve him from occasional lapses, due to the arrogance which, though alien to the true scientific spirit, is unhappily not uncommon among literary critics of the highest rank. Thus in the first line of the *Odyssey*, *Ἄνδρά μοι ἔννεπε, Μοῦσα, πολύτροπον ὃς μάλα πολλά*, although he was well aware of the rule, ignored by modern editors, that trochaic words of whatever form when followed by an enclitic like *μοι* took a second accent on their final syllable (**273**), he refused to write it because he would not introduce a 'cacophony' into the beginning of the poem.

**14**. But close upon four hundred years were to elapse before the multiplicities of Greek Accentuation were reduced to rule and schemes. This codification of the Greek Accent, as we may call it, was effected by Aelius Herodianus the son and successor of the distinguished grammarian, Apollonius Dyscolus of Alexandria, who lived and taught at Rome under the Emperor Marcus Aurelius, *circa* 160 A.D. Herodian's great work on 'Accent in General,' *ἡ καθόλου προσῳδία* in 21 books, 19 of which were devoted to the exposition of Accentuation in the limited sense, is now chiefly known to us from a meagre epitome by a Byzantine, commonly named Arcadius, but probably the same as Theodosius of Alexandria, who lived about 400 A.D. The eminence of Herodian in this particular sphere was recognised in the title of

ὁ τεχνικός, the 'savant' or 'specialist,' generally accorded to him (Ammianus calls him 'Herodianus artium minutissimus sciscitator'); and the treatises of later grammarians are of value and authority in proportion as they derive from him. Amongst these may here be mentioned Georgius Choeroboscus about 600 A.D., and, somewhat earlier, Iohannes Charax, the author of a monograph upon Enclitics, which still survives. We may add that much valuable information upon details has been preserved to us in the notes of various ancient commentators, 'scholiasts,' on the classical writers, in particular in their annotations on the *Iliad* and *Odyssey*.

15. Upon the precepts of these grammarians and upon the evidence of the manuscripts, in which, beginning with the ninth century A.D., the accents were regularly written, is based the current system of Greek accentuation as set forth in Greek Grammars and observed in Greek texts.

16. Involving as it does a multitude of details, it cannot fail to contain errors and uncertainties, which may be amended by further investigation; but on the whole we may say it represents a sound tradition of high antiquity, and represents it in the main not unfaithfully. And there is no likelihood of its being dispossessed.

17. How much there is that is ancient in the traditional accentuation of Greek has been shown by the researches of comparative philologists. Accents, for which the only external witness may be a late manuscript or grammarian, can be proved by the agreement of Sanskrit or other languages of the Indo-European family to belong to the original heritage of Greek.

18. In so far as details of accentuation are concerned (as in the accenting of particular words), and the quality and essence of the accent itself is not involved, it is corroborated by the present pronunciation of the ancient language in Modern Greece which is based on a continuous oral tradition going back to Byzantine times.

## The Greek Accent in the Classical Period

19. For our present purpose the Classical Period will cover the whole of Greek literature, with the exception of the Homeric poems, down to the Second Century of the Christian era. But we shall naturally exclude from our consideration the Greek of regions or of classes, in which external influences had begun in earlier times to corrupt its purity.

20. For the right accenting of the words of any language we must know the nature of its syllabic accent, and we must know upon what syllables and upon what part of each syllable it falls.

21. The accent of ancient classical Greek was a Pitch Accent, in other words the syllable or portion of a syllable upon which the accent fell was pronounced on a higher note than the adjacent syllables.

22. The conclusive passage of Dionysius of Halicarnassus is given in full below. The word *προσῳδία* itself, of which *accentus* is a literal Latin translation, is used of what is *sung* to anything, as a song to the lyre, and is well applied to the accent, which, in the words of an ancient grammarian, '*προσᾴδεται ταῖς συλλαβαῖς*' is sung to a syllable.[1] Plato's word *ἁρμονία* (*Cratylus*, 416 B) describes its musical character. Another name for it is *τόνος* (also *τάσις*; in Latin, *tenor*), 'tension' from *τείνειν*, 'to stretch,' the degree of tautness in vibrating strings (and in the vocal cords of man) affecting the rapidity of their vibration and the pitch of the sounds thus produced. The names of the three varieties of accent in common use, *ὀξεῖα προσῳδία*, the 'sharp' or 'shrill' of the 'acute,' *βαρεῖα προσῳδία*, of the 'grave,' 'heavy' or 'low,' and *ὀξυβάρεια*, one of the names for the 'circumflex,' a combination of the 'acute' and the 'grave,'

[1] *προσῳδία* was also used in a wider sense, as by Aristotle, to include the 'breathings' 'rough' and 'smooth,' which also accompanied speech, and much later it was still further extended to distinctions of quantity, indications of elision and of the separation or conjunction of words, for all of which special marks were provided by the grammarians.

tell the same tale. For these Greek adjectives, when applied to sound, invariably signify 'high' and 'low' notes respectively, 'loud' and 'not loud' being expressed by *μέγας* and *μικρός*. And so also the Latin words which are used to render them, as in Horace, *Ars Poet.* 348 *sq.*, 'nam neque chorda sonum reddit quem uolt manus et mens | poscentique grauem persaepe remittit acutum.'[1]

**23.** Against the view that in the spoken Greek of the Classical Period, defined as we have defined it, the accent was solely one of Pitch, there is no particle of positive evidence; and there is much on the negative side to support it.

**24.** A stress accent, unlike a pitch accent, enfeebles the adjoining unaccented sounds. They suffer in quality and in quantity, and often end by disappearing altogether. These are familar phenomena in English. 'Alms,' the descendant of *ἐλεημοσύνη*, which is still seen in 'eleemosynary,' is an instance in point. They are common enough in Modern Greek, in which also the accent is one of stress; but in ancient Greek you may look for them in vain.

**25.** In quantitative verse, like that of the ancient Greeks, based as it is on Length and Shortness of syllables, the nature of the accent is a matter of the first importance. A Pitch accent may occur in any part of a foot; but a Stress accent is not so accommodating. There is a peculiar variety of the iambic measure, called the Choliambic or Lame iambic, and sometimes the Scazon or 'limper,' which is used in the Mimes of Herodas, who lived in the third century B.C., and in the Fables of Babrius, who is hardly earlier than the second century A.D. Its characteristic is that its sixth foot is a Spondee and accordingly its Penultimate syllable must be long. The earlier writer to whom the accent was one of Pitch freely admits such endings as *βωμοί*, *ἐλθεῖν* and *ἐλέγ|ξασα*. Not so the later. When he wrote, the Greek accent had changed or was changing to Stress; and, in

[1] *σύμπλεκτος* and *περισπωμένη*, 'dragged round' from high pitch to low pitch, the ordinary name for the circumflex, express the same sense though less clearly.

order to get the long syllable required, it was necessary that it should be an Accented one as in *ἀνθρώπων, χεῖρον, ζῷον.* For a similar reason the Late epic poet Nonnus avoided ending his hexameters with words accented on the antepenultimate such as *ἔθηκε.* For in his day the stress accent had lengthened the first syllable of such words and shortened the second one, so that the result was – ⏑ ⏑ instead of ⏑ – ⏑ as required by the metre. These phenomena and others of the same kind which it is needless to specify are but signs of a revolution in pronunciation which, with its change of pitch to stress, ultimately broke up the old Greek versification and replaced it by one of a quite different order, the popular verse or *πολιτικοὶ στίχοι,* as it was called. Compare pp. 83 *sq.*

26. When the Greek accent thus changed its character, it is impossible to determine exactly. The change no doubt was gradual, and the older generation and the cultivated classes would cling to the old pronunciation for some time after it had been abandoned in popular use. The old style was still regnant at the end of the first century A.D., as we gather from Quintilian, Rome's most famous teacher and critic of literature, and the earliest direct evidence of the effect of accent upon quantity is the statement of a commentator on Hephaestion, a writer on metre, who was tutor to the Emperor L. Verus and lived about 150 A.D., that according to the metricians a syllable with an Acute accent, like the -λός in *καλός,* was longer (*μείζων*) than one with a Grave, like the -λος in *φίλος.*[1] The indications of the musical setting of Mesomedes' song are referred to in **43**.

Examples of misspelled words in papyri and inscriptions of the pre-Christian period, largely from 'barbarian' countries, such as Egypt and Syria, in which *ο* and *ω*, *αι* and *ε*, *ε* and *η* and so forth are confused, vulgar words like *σκορακίζειν,* 'to send to the deuce' (*ἐς κόρακας*), in a spurious speech of Demosthenes (p. 155), and corrupt pronunciations, like that of the fishmongers, ridiculed by the comic dramatist Amphis, as quoted by Athenaeus VI. 224D., who clipped *ὀκτὼ*

[1] *Scriptores Metrici Graeci* (ed. Westphal), p. 92.

ὀβολῶν to κτὼ βολῶν, prove nothing for normal classical Greek.[1]

On the whole, we may conclude that the revolution in pronunciation, which transformed the ancient accent into what is now heard in Greece with its complete confusion of acute, grave and circumflex, was approaching completion in the later years of Herodian, although as yet it had not been recognised in the schools.

27. The classical Greek accent then, we see, was an accent of pitch. But this is not all that we know about it. A very competent scholar and literary critic, Dionysius of Halicarnassus, in a treatise, published not later than 7 B.C., entitled, περὶ συνθέσεως ὀνομάτων, 'On putting words together' or 'Literary Composition,' makes (ch. xi.) a definite statement on its compass, which I subjoin with a few changes in the rendering from the translation in Professor Rhys Roberts's edition.

> The melody of speech is measured by a single interval which is as nearly as possible that known as a Fifth. It does not rise towards high pitch more than three tones and a half, nor does it sink towards low pitch more than this interval. But not every utterance which constitutes a single part of speech is pronounced at the same pitch; but one on an acute pitch, another on a grave and another on both. Of the words that have both pitches some have the grave fused with the acute in the compass of a single syllable, and these we call 'circumflexed.' Others have both pitches distinct on different syllables, each preserving its own character. In disyllables there is no space intermediate between low pitch and high pitch. But in polysyllables, whatever their length, there is but one syllable that has the high pitch among several which have low pitches. On the other hand, instrumental and vocal music uses a great number of intervals—not merely the fifth, but beginning with the octave it makes use also of the fifth, the fourth, the third, the tone, the semitone and quite perceptibly, as some think, the quarter-tone also.

28. This interval of a Fifth is clearly not to be understood, as it is sometimes, as covering the total range of the voice in speaking from lowest to highest pitch, but as being the maximum rise and the maximum fall from a mean level,

[1] A sufficient collection of such changes both in Modern and Ancient Greek is given in Dr. Clara M. Knight's paper in the *Journal of Philology*, vol. 35 (1920), pp. 52 *sqq.*

the total range being two Fifths. Compare what is said later on about the 'intermediate' accent.

29. It is further to be observed that the actual pitch of the accented syllable must have differed in different circumstances. It would be higher in the pronoun *τίνων* 'whose?' than in the participle *τίνων* (262), though the 'interval' between the Accented and the Unaccented syllables would be the same in both.

The same may be said of the rise in *ἰού*, which the grammarians tell us took the Acute accent because it was a passionate exclamation (*σχετλιαστικόν*), and in *οὔ* an emphatic negative (244).

For an Initial High Pitch expressing feeling compare *ἄληθες*, Appendix, p. 92.

30. Dionysius is seen here to be carrying on the tradition of a school of musical and phonetic experts who had studied the 'melody of speech' by the side of the melody of song. One of them was Aristoxenus, the Musician, a pupil of Aristotle, who had hoped to succeed on his great master's death in 322 B.C. to the headship of the Peripatetic School of philosophy. From him we learn another fact about the Greek Accent. It was not a 'leap' of the voice from one note to another, but a Gradual Rise or Fall, in fact a 'Pitch Glide,' or to use the term of Modern Music, a *portamento*. In his Harmonics (I. 8, 9) Aristoxenus distinguishes the motion of the voice in speaking which is 'Continuous' (*συνεχής*) from its motion in singing which is by 'Intervals' (*διαστηματική*), a description which tallies exactly with that of modern musical and phonetic science, and which throws fresh light on the statement of Dionysius that in the Circumflex accent the Grave and the Acute were 'fused' or 'melted into one' (*συνεφθαρμένον*).

The passage of Aristoxenus (I. 8, 9) from the translation of H. G. Macran (1902), with some changes, is as follows:—

> Our first problem consists in ascertaining the various species of spatial motion. All voice being capable of motion in the aforesaid way may move either Continuously or by Intervals. In Continuous motion the voice seems to the senses to traverse a certain space in such a manner that it does not

become stationary at any point, not even at the actual extremities of its progress (such at least is the evidence of our sense-perception), but moves without a break into silence. In the other species which we designate motion by Intervals, the movement seems to be of an exactly opposite nature. The voice in its progress stations itself at a certain pitch and then again at another, pursuing this process continuously—continuously that is to say, in time. As it leaps over the spaces contained between the successive pitches (*τάσεων*, *i.e.* notes) while remaining stationary on the pitches themselves and sounding them only, it is said to Sing, and its motion to be by Intervals. . . . In a word, we designate the motion of the voice as Continuous when it moves in such a way that to the ear it does not appear to become stationary at any point, but when the reverse is the case—when the voice seems to the ear first to come to a standstill on a point of pitch, then to leap over a certain space and having done this to come to a standstill on a second point, and to go on doing so in alternation continuously, we call this motion of the voice motion by Intervals. Continuous Motion we say is the motion of Speech, as in our speaking the voice shifts its place without seeming to come to a standstill. The reverse happens in the other motion which we call Motion by Intervals.

31. This 'movement of the voice' in accent is clearly recognised by other writers, for example by a commentator on the grammatical treatise of Dionysius Thrax (33), who says that the Grave accent has an opposite motion (*τὴν ἐναντίαν φοράν*) to the Acute accent, and describes the human voice as moving down (*καταφερομένη*) from the Acute to the Grave.

32. It was because the Greek accent was a 'glide' that Two Acutes could not immediately follow each other (122). If the voice proceeds by 'leaps,' the ear readily distinguishes the different pitches as they follow each other. But a continuous upward glide prolonged over more than one syllable is felt as a single movement, and to secure an upward glide that will be recognised as a separate Acute accent a downward glide must intervene.

33. The triple division of Acute, Grave, and Circumflex found its way into the first grammar of Greek, the work of Dionysius Thrax, a pupil of Aristarchus, and became ultimately the established one, though it did not exhaust the varieties of the actual Greek accent or satisfy the experts. This we know from a valuable account of their theories,

emanating from Varro, 'the most learned of the Romans' and a contemporary of Cicero and Caesar, which a Roman grammarian[1] has preserved for us. The triple division took no account of anything that lay between the Acute and the Grave; and of their possible combinations in the same syllable it recognised but one, that of which the Acute was the first constituent and the Grave the second. The first defect was supplied by means of the adjective μέσος 'middle' or 'intermediate.' Aristotle in his analysis of the sounds of speech (*Poetics*, ch. 20, p. 1456 *b*. 33, compare *Rhetoric* III., ch. 1, p. 1403 *b*. 29) does not mention the Circumflex (no doubt because it was simply a compound of the Acute and the Grave as his follower Athenodorus contended), but distinguishes the τόνοι by their sound according as this was ὀξεῖα, βαρεῖα or μέση. Theophrastus, Aristotle's successor in the Peripatetic School, seems to have agreed; and Tyrannio of Amisus (the teacher of the geographer Strabo), who was brought as a captive to Rome by Lucullus in the course of the war with Mithradates, gave the μέση a place among the accents. This μέση also appears to have been the same as that called μονότονος or 'uniform' by Athenodorus, while δίτονος was one of the names of the 'Circumflex.' That there was more than one kind of the 'Circumflex' had been recognised already by Dionysius Thrax, who distinguishes between the 'conjoint' accent (συνημμένος) and the κεκλασμένος, the Circumflex proper (43), and Theodorus observed that the order of the two accents which constituted the 'Circumflex' could be reversed: 'Theodorus autem aliquando etiam ex graui in acutiorem escendere . . . arbitratur.' —Sergius, l.c. But the subtlest analysis of all was that of Glaucus of Samos, who discriminated Six Accents which he called by the names of ἀνειμένη, μέση, ἐπιτεταμένη, κεκλασμένη, <ἀνακεκλασμένη>,[2] and ἀντανακλωμένη.

[1] Sergius, a commentator on Donatus, in Keil's *Grammatici Latini*, Vol. 4, p. 529, in a passage which I have discussed in the *Classical Review*, Vol. 13, pp. 364 *sqq*.

[2] The word has been lost through the similarity of its endings to κεκλασμένη, a common source of error in copying; ἀνακεκλασμένη, 'bent back' or

The 'slackened' or 'relaxed,' and the 'tightened' or 'tense,' accents of Glaucus are, of course, the 'grave' and the 'acute.' His three last are different kinds of circumflex (in classical Latin, 'inflexus') expressed by words formed or derived from *κλάω*, 'break by bending.'

34. These discriminations of the ancient savant receive light and confirmation from the researches of modern phoneticians. I cannot do better than quote from H. Sweet's *Primer of Phonetics*, §§ 162 foll., his brief but sufficient account:—

'There are three primary 'forms' or 'inflections' of intonation:

level –
rising ′ ⌐
falling ˋ ⌙

(′) and (ˋ) are, strictly speaking, symbols of voice-glides only, though in practice they are used to denote voice-leaps also whose proper symbols are (⌐) and (⌙).

The level tone—or an approach to it—may be heard in *well*, as an expressing of musing or meditation; the rising in questions or doubtful hesitating statements, as *are you ready?* the falling in answers, commands, or dogmatic assertions, as in *yes, I am.*

Besides the simple tones there are compound ones, formed by uniting both in one syllable:

compound rising (ˇ),
compound falling (ˆ).

The compound rise may be heard in such a sentence as *take care!* when uttered warningly; the compound fall in *oh!, oh really*, when implying sarcasm.

It is also possible to combine three tones in one inflection. Thus, we can have (ˆˊ), which has the effect of (ˇ), being only more emphatic.'

(Sweet has no name for this; but we may call it the

'reflected,' provides the sense required, which is given also by Schöll's conjecture *ἀνακλωμένη*. But the perfect participle is more appropriate than the present; compare what is said below.

'compound falling-rising tone,' while (ˇˆ) would be the 'compound rising-falling tone.')

'All these tones can be varied indefinitely according to the interval they pass through. As a general rule, the greater the interval the more marked the character of the tone.'

Sweet gives as examples of a 'high rise' the English *what?* of inquiries, of a 'low rise' the *what!* of surprise.

**35.** Of the six Greek accents enumerated above (none of which could be placed except on vowel sounds, although consonants might determine their position, as we shall see later on), the 'acute' and the 'grave,' both marked by special signs in the customary notation, were simple 'Rising' and 'Falling tones' respectively. The term 'middle' or 'intermediate' designated a tone (or tones) which lay between the extremes of the acute and the grave (compare **253**), which, as its variations in pitch were slight and barely perceptible, was called 'Level' or 'Uniform.' The *κεκλασμένη*, the Circumflex which has a sign of its own, was the 'Compound Falling tone' of Sweet; the *ἀνακεκλασμένη*, which we may call the Reflected or Reversed Circumflex, is his 'Compound Rising tone.' The Sixth accent was a modification of the Reflected Circumflex, as the name applied to it by its acute discoverer sufficiently declares; and, in the nomenclature we have adopted, it would be a Compound Rising-Falling tone (ˇˆ).[1] It would thus have approximately the effect of the Compound Falling Tone (ˆ), and this is how it is represented. It was naturally rare, as it could only have been in use on vowels and diphthongs long enough (**56**) to provide room for a Fall, a Rise, and a Second Fall, and of this its name (*ἀντανακλωμένη*), with its double preposition and continuous present participle, is admirably descriptive.

Examples of the Four Accents, Acute and Circumflex,

[1] (ˊˇ) the Compound Falling-Rising tone would be impossible in Greek, which did not tolerate two Acutes, 'rising pitches,' on the same syllable (**32**).

of accented syllables will be: (´) πἄν, (˘) Πἄν (Pàán), (^) πᾶν (páàn), (˘˘) ναῦς, compare νᾱ-ός, νηῦς (nàáùs).

**36.** It is not enough then to know on which syllable of a Greek word is the Rising Tone; we must also know on which part of the syllable. This demands special care in the case of the Mark of the Acute. In λέγων, λήγων, ἐλέχθην the same sign is used, and they are all alike called 'paroxytone words'; but in λέγων the rise is on the syllable; in λήγων, on the second part of it; in ἐλέχθην, on the first.

In Trochaic words the place of the Rise is the same, whether it is marked by an Acute, as in φύλλα, where the syllable is Closed, or by the first half of a Circumflex, as in φαῦλα, where it is Open. Compare what is noted in **68**.

The seeming discrepancy arises from the fact that the Rising tone had always to be on a Vowel Sound, and so on the first part of a Closed syllable.

**37.** We may mention here a limitation in the application of ὀξύς which is frequent in the grammarians. Its derivative ὀξύτονος 'Oxytone' is confined to words with an Acute on the last syllable, as καλός, and is opposed to βαρύτονος 'Barytone,' which is applied to those which have the acute on any other syllable, as φίλος, and consequently a 'grave' (unmarked) on the last. Thus Herodian says (I. p. 10 of Lentz's edition), 'It must be understood that in every word we place an acute or a circumflex on one syllable and a grave on the remaining. Thus in Μὲνέλὰὸς the second syllable receives the acute (ὀξύνεται) and the rest the grave (βαρύνονται), and in ἄλλοῖὸς the middle syllable is circumflexed (περισπᾶται); but the first and third have the grave (hence Paroxytone, Proparoxytone, and Properispomena words are also Barytone). But grave accents of this kind,[1] which may be taken for granted, we leave out to avoid excessive markings in our books' (διὰ τὸ μὴ καταστίζειν τὰ βιβλία).

**38.** The different effects implied in this distinction between a rise in pitch on the Ending of a word and one at

[1] As distinguished from the grave accents which replaced the final acutes.

an earlier point, must have been sharply discriminated in the feeling of the Greeks. Even words with a Final Circumflex were sometimes considered to be Barytone, as we learn from an observation of Apollonius Dyscolus upon the accentuation of Interrogative monosyllables that such were 'barytone in effect' (*δυνάμει ἐβαρύνθη*), though in another place he says they were *δυνάμει ὀξύτονα*. The former is the more exact expression seeing that the latter part of a circumflexed syllable is Grave.

### The Greek Accent in Singing

**39.** That there is apt to be conflict between enunciation in speech and enunciation in singing is known to all who, without preparation, would follow the words of a song. In English it is the unmusical consonants that suffer, as in the rendering by a singer of the verse from Dryden's *Alexander's Feast* (Darius), 'Fallen, fallen, fallen from his high estate,' where all that the audience heard was 'Valle, valle, valle from e i ee ay.' In the Greek it was the musical accent, as we learn from Dionysius of Halicarnassus, l.c. on p. 9, and his analysis of a choric passage from Euripides, *Orestes*, 140 *sqq.*, thus translated by Professor Rhys Roberts:—

> Music, further, insists that the words should be subordinate to the tune, and not the tune to the words. Among many examples in proof of this, let me especially instance those lyrical lines which Euripides has represented Electra as addressing to the Chorus in the *Orestes*:—
>
> *σῖγα, σῖγα λευκὸν ἴχνος ἀρβύλης*
> *τίθετε, μὴ κτυπεῖτ'*
> *ἀποπρόβατ' ἐκεῖσ', ἀπόπρο μοι κοίτας.*
>
> In these lines the words *σῖγα, σῖγα λευκόν* are sung to one note, and yet each of these words has both low pitch and high pitch. And the word *ἀρβύλης* has its third syllable sung at the same pitch as its middle syllable, although it is impossible for a single word to take two acute accents. The first syllable of *τίθετε* is sung to a lower note, while the two that follow are sung to the same high note. The circumflex accent [*ὁ περισπασμός*] of *κτυπεῖτε* has disappeared, for the two syllables are uttered at one and the same pitch. And the word *ἀποπρόβατε* does not receive the acute accent on the middle syllable; but the pitch of the third syllable has been transferred to the fourth.

40. It must not, however, be supposed from this that the accent was generally or even largely disregarded in the setting of words to music. Euripides was an innovator in musical as well as poetical composition, as we may learn from Aristophanes, *Frogs*, 1313 *sqq.*, where in *αἵ θ' ὑπωρόφιοι κατὰ γωνίας | εἰ ει ει ει ει ει λίσσετε δακτύλοις φάλαγγες | ἱστότονα πηδήματα* he is ridiculed for the meaningless repetition of a syllable so dear to modern composers.

41. The 'scores' of the musical inscriptions recently discovered at Delphi and elsewhere tell a different tale. Detailed analyses of these have shown that the composers of the songs, who far more frequently than in modern times were also their authors, were, as M. Th. Reinach says, s.u. *Musica*, in Daremberg and Saglio's *Dictionary of Antiquities*, vol. iii. p. 2075 *b*, 'obliged to take account of the place of the natural accents.'

The Delphian and other musical inscriptions are given in the supplement to Jan's *Musici Scriptores Graeci* (Teubner, 1899); see also the bibliography in Vendryes' *Traité d'accentuation grecque*, p. 17. Their import has been discussed by a number of foreign scholars, Th. Reinach, J. Wackernagel, O. Crusius, etc. Add R. L. Turner, *Classical Review*, vol. xxix. (1915), p. 195.

42. The following points of correspondence between the words as spoken and as sung are especially noteworthy:—

1. The Accented syllable of a word is usually sung on a Higher, or at least not on a lower note, than the unaccented syllables.

2. In Long syllables which take two notes the First note is usually the Higher if the syllable has a Circumflex, but the Second if it has an Acute (Reversed Circumflex, 35). Compare 35.

3. A Final Syllable with an Acute accent becoming Grave in the middle of a sentence is sung on a Higher note than the other syllables of its word; but on a Lower or at least not on a higher one than the Initial and the Accented Syllables of the following word. Compare 254.

This applies also to Prepositions and the like, as *ἐπί*, *ἀλλά*. Compare 260.

4. Closed syllables consisting of a short vowel followed by a consonant like *ον*, *ελ*, etc., as in *ἀμ-βρόταν*, *Δελφίσιν*, are treated like syllables with long vowels and can be sung to Two notes. Compare 273.

5. An unaccented Long syllable which immediately precedes or follows an accented syllable usually follows the Direction of the Accent pitch, *i.e.* its first part has the Lower note if it Precedes, the Higher if it Follows.

**43.** It is significant that in a song composed two centuries after the Delphic hymns, about 120 A.D., by a musician called Mesomedes, there are no similar correspondences. By this time the character of the Greek accent would be beginning to change. See **26.**

## The Writing of the Greek Accent

**44.** There were originally only two signs for these Greek Accents whose character, Rising or Falling as the case might be, was marked by means of sloping lines which rose or fell from left to right in the direction of the writing, the Acute, which is the Dominant or Proper accent, *κύριος τόνος*, as the Grammarians call it, being shown thus (ʹ), and the Grave (called *συλλαβικὸς τόνος*, as falling on every syllable but one) being noted thus (ˋ). The Circumflex (ˆ) was merely a conjunction of these, angular at first and then rounded. It was placed over a single vowel, and over the two components of a Diphthong.[1] According to the accepted theory of Accentuation every word must have an accent, but on only one of its constituents could this be an Acute, on the rest it must be a Grave. In words of more than one Syllable the earliest practice was to put accent marks everywhere. Examples from papyri are *λὲγόμὲνοὶ ὲπὲσσεύοντο*. But before long (except in the case of the Circumflex) the Acute alone was marked, the Grave being assumed. This is why the 'Reversed Circumflex' is indicated by an Acute only, and the *ἀντα-*

[1] The present practice of printing the circumflex over the Second vowel of a diphthong is unauthorised and misleading.

*νακλωμένη* by a Circumflex only. The Grammarians, however, never lost sight of the doctrine that the Grave was the inherent accent of every syllable which did not own an Acute. So Choeroboscus says, *περὶ τῆς βαρείας ἐμάθομεν ὅτι συλλαβικὸς τόνος ἐστί· πᾶσα γὰρ συλλαβὴ χωρὶς τῆς ἐχούσης τὸν κύριον τόνον τῆς λέξεως . . . βαρεῖαν δέχεται.* Compare the passage of Herodian quoted in 37.

45. Early papyri have preserved traces of a different application of this mark. Words accented with an Acute or Circumflex on the last syllable have, not unfrequently, no accent mark on that syllable, but a Grave on the Previous one, to show the reader that a different accent is coming. Examples are *αὐταρ* meaning *αὐτάρ*, *πὰρα* meaning *παρά*, *αφνειὸυ* meaning *ἀφνειοῦ*, *ἐλων* meaning *ἑλών*, *φρὲσιν* meaning *φρεσίν*. The existence of two systems naturally led to confusions; thus we find in the famous papyrus of Bacchylides *πὰγκρὰτης*, for which we should expect either *παγκρὰτης* or *παγκρατής*. And the second mode of accentuation was in general disused.

On the omission of accent marks from certain Monosyllables, *e.g.* *εἰς*, see 240, and on the substitution of a grave for an acute at the end of words, 246 *sqq.*

46. An adequate valuation from the phonetic side of the resultant system of Greek Accentuation is, of course, impossible; but some observations may be offered towards a partial estimate. In the first place, it must not be reproached for not doing what it was never designed to do. Neither it, nor, for that matter, any system of accentuation ever invented for general use, can be expected to represent with accuracy the changing intonations of continuous speech. For all systems some knowledge of the spoken language is necessary and presupposed. Their signs can do no more than indicate the salient features of this side of pronunciation, and they cannot interpret themselves. Regarded from this point of view, the Greek stands high amongst systems. As regards Unaccented syllables, it is true that its notation, like that of other languages, leaves us in the dark. There is nothing by which the gradations of low pitch and middle

pitch may be distinguished. But the marking in accented syllables left nothing to be desired. To a reader who knew the quantities of the vowels before his eyes, and who was aware of the received convention that the Grave was to be presupposed for any portion of a word or syllable which preceded an acute, the four varieties of the accent of accented syllables (above 35) were perfectly distinct. He could not confuse the 'acutes' of πάν and Πάν, or the 'circumflexes' of πᾶν and ναῦς. Nor would he be perplexed by the replacement in continuous speech of these two acutes by graves (246), although we may find this hard to interpret.

## The History of the Greek Accent

47. The Ancient Greek Accent cannot be properly understood without some knowledge of its history.

It is a development of the accent of Indo-European, the primitive speech from which Sanskrit, the ancient language of India and most European tongues, including Latin, Lithuanian, English, and the Germanic group generally, are descended.

48. From a comparison of the various languages in the family, it appears that the Indo-European accent was in part one of Pitch, and in part one of Stress; but how these two elements were distributed we cannot now exactly determine.

For our present purpose, however, this does not matter, because Stress was levelled out in Greek (as also in Sanskrit), and Pitch, as we have seen, was the sole base of its accentuation.

49. Of the Pitch Accent of Indo-European many traces have been preserved in Greek.

Since every vowel has an 'inherent pitch of its own'[1] it is natural that vowels of inherently higher pitch should be associated with an accent of higher pitch, and vowels of inherently lower pitch should be associated with

[1] Due to the shape and size of its resonance chamber: Sweet, *Primer of Phonetics*, 25.

an accent of lower pitch Hence in cognate words in Greek we find the Front vowels ε, η with the Acute Accent in contrast to the Rounded vowels ο, ω with the Grave.

50. To quote a few examples:—

Nouns in -ēr, -ōr; -ēn, -ōn—

πατήρ, ἀπάτωρ; ἀνήρ, ἀγήνωρ; φρήν, ἄφρων. δοτήρ, δώτωρ; φρατήρ (Doric with the original accent), φράτωρ.

αὐχήν, λιμήν, etc., but ἄκμων, ἄξων, etc.

εὐγενής but γένος.

τέκνον but τοκεύς.

πέμπω but πομπός; τρέφω but τροφός.

βρέμω but βρομέω.

51. In another respect there was difference between the Indo-European Accent and the Greek. The former, like the accent of Sanskrit, was Free, that is it could be placed at any point in a word. Originally, therefore, it was free in Greek. But later, though still in pre-historic times, the Greek Accent (like the Latin) could not recede more than a certain distance from the end of a word, though vestiges of its ancient freedom still remained in some exceptional accentuations.

52. In determining this distance account has to be taken both of Number and Quantity of Syllables.

53. Quantity is based on Duration (3), or in other words the Quantity of a Syllable depends on the Time required to pronounce the Sounds of that Syllable. But in estimating the quantity of a syllable the total duration is by no means always regarded. The human ear measures in its own way. It is not a clock or a metronome.

54. This was known to the Ancients, and is clearly realised by the distinguished critic, whom we have already cited, Dionysius of Halicarnassus, who says in his treatise on *Literary Composition*, Ch. 15 (trans. Rhys Roberts, slightly changed):—

'Of syllables those are long which contain long vowels [that is η or ω], or vowels of double quantity [α, ι, υ] if pronounced long, and those which end in a long letter [γράμμα, *i.e.* sound, in the Greek] or one pronounced long or in one of the semi-vowels and one of the mutes. Those are short which

consist of a short vowel or one used as short, and those which end in such vowels. Of length and shortness of syllables there is more than one kind; some are longer than the long and some shorter than the short. This will be clearly seen in my examples.

'It is admitted that a syllable is short which is formed by the short vowel ο, as in the pronunciation of ὀδός. Add to this the semi-vowel ρ and make Ῥόδος. The syllable still remains short but not just as before. It will show some slight difference when compared with what it was. Again add one of the mutes τ and make τρόπος. This will be longer than the former syllables, but it still remains short. Again add yet a third letter σ to the same syllable and make στρόφος. This will be longer than the shortest syllable [*i.e.* ο] by three audible accessions. So here there are four distinct grades of short syllables, our unconscious perception alone measuring the difference. The same applies to the long syllable. The syllable formed by η is long by nature; still when increased by the addition of four letters, three being prefixed and one suffixed, as in uttering σπλήν, it would surely be said to be longer than the former one which was but a single letter. At all events, if it were again reduced by the letters added one at a time, the successive diminutions would be perceptible to our senses. The reason why long syllables do not quit their natural quantity when lengthened to five letters, nor short ones lose their shortness when reduced from several sounds to one, the former still counting as double the shorts and the latter as half the longs, need not at present be investigated. It is enough that we have said all that concerns our present subject. Short syllables may differ from short and long from long, and neither in prose nor in poetry or in songs, whether metrically or rhythmically constructed, have every short and every long the same value (δύναμιν).'

The difficulty which Dionysius perceives, but does not remove, disappears when we take account of Greek habits of speech. To a Greek of the Classical period, as to the Roman, the Open Syllable was the normal one; and wherever he could he divided after the vowel, as ἄ-νε-μος, like a-ni-mus, and the quantity of the vowel determined the quantity of the syllable, the time taken by the consonants which preceded it in that syllable being disregarded. But if the vowel was followed by a group of consonants, which could not all be pronounced at the Beginning of a Syllable, *e.g.* ντ, the group was divided and the syllable had to be closed by a consonant, as in ἐν-τός. This was felt to be an extension of the normal duration of the syllable, and when the vowel was short, the addition of the consonant changed the quantity of the syllable from short to long.[1]

[1] This is what is frequently but inaccurately described as 'Lengthening by Position.'

**55.** That the Greek perception of the length of consonants at the beginning and at the end of a syllable was not one and the same may be seen from the working of a rhythmical law, to which we shall have again to refer. In the ordinary Comparative and Superlative formations the sense of balance determined the length of the vowel that preceded the suffix. If the preceding syllable was short, this vowel was long, as in *σοφώ-τερος* from *σο-φός*; but if that syllable was long, the vowel was short, as in *κουφό-τερος* from *κοῦ-φος*. So also when a consonant Followed a short vowel and concluded the syllable, as in *ἐχθρό-τατος* from *ἐχ-θρός*, but not if the consonant Preceded, as in *στενώ-τατος* from *στε-νός*, and this although there was in existence a form *στενό-τατος*, which (as the Grammarians have said) belonged to a period when the first syllable was long, as in the Ionic *στεινός*.

**56.** For the measurement of Quantity a Unit is required. This, called by Greek grammarians a *χρόνος* or Time, and now called a Mora, was taken to be the quantity of one Short syllable, that of a Long syllable being Two Times or Two Moras. Thus *φέ-ρε* and *φῶ* were treated as quantitatively equivalent.

Under Long syllables are included Extra long syllables of the length of Three Moras which sometimes occur. Compare **35, 219.**

**57.** The quantity of syllables in Greek was determined, as we see, by the quantity of their vowels plus the Consonants, if any, which Followed the Vowels in the same syllable.

The Rules governing Quantity in Greek are in general the same as in Latin, for which see my *Prosodia Latina*, §§ 24 *sqq.*

**58.** A Syllable which ended in a Vowel had the Quantity of its Vowel. Thus each of the syllables of *ἔ-λα-βε* was short or had the quantity of One Mora; and each of those in *μνή-μη* was long or had the quantity of Two Moras.

**59.** A Syllable which ended in a Consonant was Long, even if its vowel was short. Hence the first Syllables of *ἔν-θα, ἵπ-ποι* are Long, though their vowels are *ε* and *ι*.

60. The Rules for the Division of Syllables in Classical Greek are, in general, the same as in Latin, see *Prosodia Latina* (§§ 25 *sqq.*), and in Modern Greek.

Single consonants and Groups of consonants, such as a Mute and a Liquid, easily pronounceable at the beginning of a syllable, were so pronounced. Hence πα-τρός was divided like πα-τήρ, ὄ-χλος like ὄ-χος, the first syllable being consequently short.

61. This is the normal mode of dividing in the Greek of the Classical period, but not in the Greek of Homer. There the division is usually after the consonant as in English. Thus πατ-ρίδα, making a dactyl – ∪ ∪, ὀχ-λίζειν – – –.

62. Later writers of verse found it convenient to imitate the Homeric practice, and we sometimes find the current and the Homeric pronunciations in the same verse, as in Sophocles, *Oedipus Coloneus*, 442, οἱ τοῦ πα-τρὸς τῷ πατ-ρὶ δυνάμενοι τὸ δρᾶν.

For further details and a summary of the evidence to be drawn from ancient inscriptions and grammarians, see Professor H. Stuart Jones' paper in the *Classical Review*, vol. 15, pp. 396 *sqq.*

63. The principles already set forth govern the quantity of Final Syllables through the operation of Liaison.

In Classical Greek, much as in French and in Latin,[1] a Consonant at the End of a Word could be pronounced with the next word if that began with a Vowel, but not if it began with a Consonant: and the quantity differed accordingly, being Short, *e.g.*, in ἀγα-θὸ-σάνήρ but Long in ἀγα-θὸς παῖς. In the latter case the Word-division agrees with the Syllable-division; in the former it does not.

64. This double use, which has been kept by Modern Greek which divides ἀγαθό-σάνήρ as above, was naturally perplexing as its cause was not perceived, and when the quantity of the Final Syllable of a word by itself had to be given, the quantity chosen was that which it appeared to have in the great majority of cases, that is to say, in those

[1] For Liaison in French see P. Passy, *The Sounds of the French Language* (translated by Savory and Jones), § 244, and for Liaison in Latin *Prosodia Latina*, §§ 46 *sqq.*

where the division was between the Final Vowel and the Final Consonant.

We may illustrate from French. 'tout' has a double pronunciation, being *too* before a consonant, *toot* before a vowel. But as *too* occurs far more frequently than *toot*, a Frenchman who met an isolated 'tout' would infallibly pronounce it *too*.

65. This explains why Hephaestion, the Greek writer on Metre, says (c. iv.) that ὕπνος at the end of the second line of the *Iliad* terminates in a βραχεῖα συλλαβή. In his Homer he had found ὕπνος and ὕπνον before a Vowel some twenty-five times more frequently than before a Consonant. It also explains why it makes no difference to the accentuation of a word whether it ends in a Vowel or a Single Consonant.

66. To grasp the real place of the 'Proper' accent of a Greek word, we must know its distance, both in Syllables and Moras, from the end of the word and bear in mind that the 'Circumflex' is a compound accent, of which the first half is the Proper accent.

67. For this purpose the following table, which gives all the possible places of the accent, will be useful to supplement the deficiencies in the ordinary marking.

| Word. | Number of Syllables in word. | Number of Moras in word. | Distance of accent from End of word in Moras. |
|---|---|---|---|
| δέ (if accented) | 1 | 1 | 1 |
| χρή | 1 | 2 | 1 |
| νοῦ | 1 | 2 | 2 |
| ἵνα | 2 | 2 | 2 |
| δίκη | 2 | 3 | 3 |
| ἔνθα | 2 | 3 | 3 |
| δῶρα | 2 | 3 | 3 |
| μνήμη | 2 | 4 | 3 |
| ἄλλη | 2 | 4 | 4 |
| ἔλαβε | 3 | 3 | 3 |
| βέβαια | 3 | 4 | 4 |
| εὔβουλα | 3 | 5 | 4 |
| δύστηνα | 3 | 5 | 5 |

68. From this we see that the accent marks do not always show on which Mora of a Long Syllable the accent falls, and that in the cases exemplified by *ἔνθα δῶρα* and *ἔλαβε* the difference of marking disguises the fact that the accent is exactly the Same Distance in Moras from the End of the Word.

69. Special heed must be paid to the difference between Accented Syllables according as they are Open or Closed. Since in historic times the High Pitch Accent or Acute of Greek words could only fall on a Vowel (**124**), it was in a different place in words of the same metrical quantity as in *μνήμη* and *ἄλλη*. This discrepancy had a disturbing effect, especially when words of similar formation or function came to be compared, or were subjected to the same influence. In such cases irregularities could not fail to arise. Thus in the Anastrophe of Prepositions the accent was moved back by one Mora on to the previous syllable as *πάρα* for *παρά*; but this could not be done in *ἀμφί*, *ἀντί* (**231**) as the consonant of the first syllable could not take an Acute.

70. The Place of the Greek Accent was limited as follows:—

I. (*a*) It could not be placed further back than the Third Syllable from the End of the word (the Circumflex not further back than the Second).

A grammarian, Iohannes Alexandrinus (iv. 29), tells us that Sappho has *Μήδειᾰ* with four syllables. This Aeolic accent (p. 94) may be excused on the ground that, though the number of syllables thus exceeded three, the number of moras was unchanged, $-\smile\smile\smile$ being simply substituted for $--\smile$, and so the equilibrium of the word was not disturbed. Compare **74** below.

The Homeric *τοΐσδεσι* or *τοΐσδεσσι* is a relic of an earlier age.

(*b*) It could not be placed further back than the Fourth Mora from the End.

The exceptions noted above and exemplified in *δύστηνα* are due to the fact that the Fourth Mora in such cases is a Consonant and the Greek Acute accent could only fall on a vowel (**124**).

71. II. It could not be placed further back than the Third Mora (or the Fourth Mora if the Accented Syllable

was Closed) from the End if the last Syllable was Long. Thus we may have λάμβανε, λαμβάνομεν, λαμβάνουσι, but *not* † λάμβανων (though this is the English pronunciation). The same rule forbids a circumflex as † μνῆμη.

**72.** Not every 'Long' end Syllable is long for the purposes of the Accent.

Though Diphthongs in general are Long, the diphthongs -αι, -οι in Finite Verbs, Infinitives, and Nominatives Plural count as Short for the Accent. As βούλομαι, βούλονται, παίδευσαι (Imperative), παιδεῦσαι (Aorist Infinitive), ἄνθρωποι, τράπεζαι, οἶκοι, ἄξιοι, ἄξιαι (Fem. Adj.). So also the Adverb πάλαι, as may be seen from its compounds πρόπαλαι, etc.

It may be noted here that, though long vowels and Diphthongs are in general immune from Elision, the -αι of verbs is not seldom elided in Homer and elsewhere: e.g. βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι, *Iliad*, 1. 117, and that in παλαιός, a derivative from πάλαι, the αι is found both long and short.

**73.** But in the Optative (Third Person Singular), where a final τ has been lost, -αι and -οι count as Long, as παιδεύσαι(τ), παιδεύοι(τ), and so in the Adverbial Derivatives from nouns, as οἴκοι 'at home.'

**74.** Certain Attic and Ionic case forms having ω in the last syllable are accented as if the ω were Short. The easiest case is where this arises from a Shifting of the Quantity, the number of Moras remaining the same. Thus πόλεως ◡– for earlier πόληος ◡◡; Ἀτρείδεω, Ionic for earlier Ἀτρείδᾱο. Then in the Genitive Plural πόλεων by Analogy (84).

**75.** So in the so-called Attic Declension. As Μενέλεως for earlier Μενέλαος, whence by analogy Gen. Μενέλεω (instead of Μενελάου) and Dat. Μενέλεῳ (instead of Μενελάῳ). The accentuation is similar in all the words of this declension. As ἀνώγεων, δύσερως, Gen. δύσερω, φιλόγελως, βαθύγηρως, ἔμπλεως.

On the apparent neglect of quantity in Enclisis see **266**.

76. Through the working of these Laws of Quantity the place of the classical Greek accent often differs from the original one. Thus *φερόμενος* has come from **φέρομενος*, in Sanskrit bháramānas.

77. The Rule of the Trochee. A word ending in a Short syllable, or one regarded for the purposes of the Accent as Short (72), which was Preceded by a Long (–⏑), was, if accented on this Long syllable, accented on the First Mora of it.

The mark was an Acute over a Closed Syllable, a Circumflex over an Open Syllable. Thus: *ἔνθα*, *ἔνδον*, *φύλλα*, *οἶκος*, *οἶκοι*, *μοῦσα*, *μοῦσαι*, *βαλοῦσαι*, *παιδεῦσαι* (Infin.), *λοέσσαι*, Homer, but *λοῦσαι*, Attic.

78. The rule about the Circumflex applies also to words ending in the Double Consonants ξ (=κς) and ψ (=πς) if the preceding vowel is short, as *αὖλαξ*, Gen. *αὔλᾰκος*, *λαῖλαψ*, *κατῶρυξ*, *κατῶβλεψ*. In the Middle of a word these were divided, *ἔξω* being pronounced as *ἔκ-σω*, *τρέψω* as *τρέπ-σω*, but at the End of words they were treated, for the purposes of the accent, as Single Consonants.

79. The Rule does not apply to Doric (p. 91). Nor does it apply when a word is Lengthened in verse, as in Homer *φίλε κασίγνητε*. Nor when two words, one of them being an Enclitic (271), are written as one.

This makes the difference between *Οὖτις* '(Mr.) Nobody,' Accusative *Οὖτιν*, the name which the crafty Odysseus gives to himself to trick the simple Cyclops, *Odyssey*, 9. 366, and the *οὔτις*, Accusative *οὔτινα*, which the other Cyclops thought was meant, *ib.* 408 *sqq.* *'ὦ φίλοι, Οὖτίς με κτείνει δόλῳ οὐδὲ βίηφιν'. | οἱ δ' ἀπαμειβόμενοι ἔπεα πτερόεντ' ἀγόρευον· εἰ μὲν δὴ μήτις σε βιάζεται*, etc.

80. Dactylic Words.—In words forming or ending in a Dactyl the accent is often supposed to have been governed by the quantity. According to 'Wheeler's Law,' so named after the American scholar, B. I. Wheeler, who propounded it, words ending in – ⏑ ⏑ are accented on the Second Mora from the end, as *τειχίον*, *εἰρημένος*. A number of such words are certainly so accented. But there are

numerous exceptions.[1] Why the dactylic rhythm should have an affection for this particular accent no one has explained. Hence the 'law' may be simply due to coincidence.

(Possibly, too, the preponderance of the accentuation – ˊ ⏑ is in part apparent, arising from an avoidance of the accentuation ⏑ ˊ ⏑, which is rare in Classical Greek, except in certain Compounds, and is a conjunction shunned in Comparative and Superlative formations, as in *σὔφώτĕρος* for *σοφότερος*, 55.)

81. Retraction.—It is not uncommon for the accent of a word to move Back towards its Beginning. Examples from English are ácceut (noun), coúntry, hónour, bálcony, once accented on their second syllables.[2]

In Greek this Retraction of the Accent was noticeable in Attic (p. 91) and universal in Aeolic (p. 93). Doric was least affected (p. 90).

Except in Aeolic, the Retraction rarely exceeded One Mora.

82. Some examples are—

Monosyllables—*εἶς*, but *οὐδείς μηδείς*; *γλαῦξ*, but Doric *γλαύξ*; *σκῶρ*, but Doric *σκώρ*.

Disyllables—Abstract Nouns in *-σις*, originally *-τις*, as *πίστις*, *φάτις*, which in Sanskrit and Indo-European were accented on the last.

Words with Trochaic ending (77), as *παῖδες*, *γυναῖκες*, etc., were originally accented as in Doric, *παίδες*, *γυναίκες*.

In Diminutives in *ιον* (like those in *-ίσκος*, *-ίσκη*) the *ι* seems to have had the accent, which was Retracted if the previous Syllable was Short, as in *θύριον*, but otherwise was unchanged, as in *παιδίον*. Compare 80 above.

The working of this tendency is disturbed by the fact pointed out in 69.

83. Contraction.—Another cause of change in Accent is Contraction of Syllables, the accents on the vowels

[1] See a paper in the *American Journal of Philology*, by F. G. Atkinson, vol. xii. pp. 30 *sqq*.

[2] Compare Skeat, *Principles of English Etymology* (Second Series), Chapter v., 'The effects of the English Accent.'

of the contracting syllables uniting into a compound accent, that is a 'Circumflex' or 'Reversed Circumflex.' 'Circumflex' accents existed in Indo-European (cp. 101), but were few in number. And most of the Greek 'Circumflexes' are of later origin. We have spoken of the Circumflex which arose by Retraction on Trochaic words; but that produced by Contraction is much commoner. It occurs when the First of the Contracting Syllables had the Acute and the Second the Grave, as in φῶς, contraction of φάὸς; φιλοῦμεν, contraction of φιλέὸμεν. But φίλει, contraction of φίλὲὲ; ἑστώς, contraction of ἑστὰώς. If it appears elsewhere, it is the result of Retraction, not of Contraction, as where * ἑστὰότος appears as ἑστῶτος, instead of * ἑστώτος.

84. Assimilation of Accents.—Analogy, that is the perception of Similarities or Correspondences in the meaning or usage of words, is apt to produce irregular accentuations. In Greek εἷς should be * εἵς, like θείς (compare οὐδείς), but the influence of the first six numerals, especially τρεῖς, has caused Retraction. In ἄδελφε, Attic for ἀδελφέ, the influence of the Vocative πάτερ, μῆτερ is unmistakable. See also p. 92.

85. Dissimilation of Accents.—In like manner the perception of Dissimilarities produces divergent accentuations. We see this in English, in which, for example, 'áccent' differs from 'accént,' 'rébel' from 'rebél,' 'cóntent' from 'contént.'

In Indo-European some Adjectives and Nouns had a different sense according as they were accented on the Last syllable or on the Last But One, and this difference appears in Greek, *e.g.* in τομός, 'cutting' (adj.), τομή (feminine noun), but τόμος, 'slice' (masculine noun), ἁρπαγή, 'seizing,' 'robbery,' but ἅρπάγη, 'hook.' Compare **191** *sqq.*

86. A special difference between Greek and the parent language was that Greek carried the principle of 'One word one accent' much further than Indo-European.

87. The Verbal Accent.—The Indo-European Finite Verb, except at the beginning of a sentence and (perhaps) in a subordinate clause, was Enclitic or had no Inde-

pendent Accent of its own. So Sanskrit, but Greek in two verbs only, *εἶναι* and *φάναι* (268). Hence the original accentuation in Greek would be, *e.g.*, *κακοί-γιγνομεθα*, *φίλοι-γιγνονται*. But early in the history of our language the accentuation of so many unaccented syllables after the accented one was felt to be objectionable; and a New Accent was developed on the second word. Since the verb could no longer share the accent of the Preceding Word, it was accented as near to it as was permitted by the Laws of Quantity. Hence the new accentuations *κακοὶ γιγνόμεθα*, *φίλοι γίγνονται*. In a number of cases this secondary accent of the verb and its Independent accent would be on the same syllable. If they were not, the Secondary accent usually gained the day; but in a few instances the Independent accent proved superior. For details see **133** *sq.* below.

88. The Accent of the Vocative.—Similarly with the Vocative. At the beginning of a sentence this was a Cry to the Person Addressed, and naturally took the High note of the accent on the first of its syllables.[1] It was really outside the Sentence proper, as we may see from its place in Greek sentences when the connecting particle *δέ* is inserted. For this does not precede, but follow, both the Vocative and the Personal Pronoun as in Euripides, *Orestes* 622, *Μενέλαε, σοὶ δὲ τάδε λέγω*. In the middle of a sentence it, like the Verb, was Unaccented, and, like the Verb, developed a Secondary Accent. Through the operation of the Laws of Quantity the accents of both kinds of Vocative became the same. **Δήμοσθενες* and **Δημοσθενες* were merged in *Δημόσθενες*. For further details see **108**.

89. The Accent in Inflexions.—The enclitic Accent of the Indo-European Verb and the Greek accent which was developed out of it had no relation to the verb's structure, and in Greek its place was determined by the purely mechanical rule that it should Recede just as far from the end of the word as the Laws of Quantity allowed. It

[1] Just as the Modern Greeks in the island of Thera call to their fowls, *πέτεινα, πέτεινα*! 'Birds, birds!' or *ποῦλι, ποῦλι*, 'Chuck, chuck!'

is true that it often falls on the same part of the verb, as, for example, on the root in λείπω, λείπεις, λείπει, λείπομεν, λείπετε, λείπουσιν. But that was mere accident, as we can see from, for example, the perfect λέλοιπα, λελοίπαμεν.

90. But in Nouns and Adjectives the Accent has more Independence, and their accentuation is intimately related to their structure. We can appropriately call it Non-Recessive (127).

We may distinguish between the Base Accent[1] and the Case Accent.

91. **The Base Accent.**—With this the Word is, as far as possible, accented on the same Syllable, and on the same Mora in that syllable throughout all its Inflexions.

Thus in strict accordance with the Laws of Quantity we have *ταμί-ας, -αν, -ου, -ᾳ*; *but* *ταμιῶν* (for *-άων*). *μοῦσα, μοῦσαν, μούσ-ης, -ῃ, but μουσάων* (Homer) whence *μουσῶν*; *λόγ-ος, -ον, -ῳ, λόγ-ω* (dual), *-οι, -ων*; *καλός, καλόν, καλοῦ, καλῷ*; *αἴτι-ος, -ον, -οι, but αἰτίου, αἰτίῳ*; *μέλας, μέλαν, μέλανος, μέλανες, but μελάνων.*

92. In Nouns it is usually the Nominative Singular that sets the pattern for the Base Accent, as may be seen from the examples above.

93. In Adjectives it is usually the Nominative Singular Masculine.

As: M. *μέλας*, F. *μέλαινα*, N. *μέλαν, θῆλυς, θήλ-εια, θῆλ-υ, βραχ-ύς, βραχ-εῖα, βραχ-ύ, χαρί-εις, χαρί-εσσα, χάρι-εν*, so in Participles *τιθ-είς, τιθ-εῖσα, τιθ-έν, στάς, στᾶσα, στάν.*

Two Old Feminine Adjectives are Exceptions, ἐλάχεια (Homer) from ἐλαχύς, and λίγεια from λιγύς.

94. So especially in the Declension of Adjectives ending in *-ος, -η, -ον*. *αἰτία*, Feminine of *αἴτιος*, Adjective has *αἴτιαι*

[1] For our purposes it is generally more convenient to take the 'Base' of a Word than the 'Stem,' as the Stem is frequently disguised through changes in its final sounds. 'Stationary,' Professor Burnet's name for the Base Accent, well describes its behaviour.

in the Nominative Plural, although *αἰτία* Substantive has *αἰτίαι*.

Again in the Genitive Plural *αἰτία*, Feminine Adjective, has *αἰτίων*, like the Masculine, but *αἰτία* Substantive has *αἰτιῶν*.

**95.** In the Neuter, however, of Comparative Adjectives in *-ιων* and of Compound Adjectives in *-ων* and *-ης* the accent Recedes to $\grave{3}$ (for $\hat{2}$) though the Masculine Nominative has $\acute{2}$. As *κάλλιον*, *αὔθαδες*, *κακόηθες*. Compare **152**.

**96.** The dominance of the Nominative Singular is shown in the so-called Attic Declension, where its accent is carried through all the Cases. So *λεώς* (=*λαός*), A. *λεών*, G. *λεώ*, D. *λεῴ*, N.A. Dual *λεώ*, Plur. *λεῴ*. In *Μενέλεως* (**75**) the Gen. and Dat. have followed the pattern of the Nom.

**97.** In Contracted Nouns and Adjectives in *-ους* (from *-οος*), such as *ἅπλους* (*ἁπλόος*), the rules of contraction are disregarded in the Genitive and Dative and the accent of the contracted Nominative carried throughout, *e.g.* *ἅπλους*, G. *ἁπλοῦ*, D. *ἁπλῷ*, *εὖνους*, G. *εὐνοῦ*, D. *εὐνῷ*, G.D. Dual *εὐνοῖν*, N.Pl. *εὖνοι* (**72**), A. *εὐνοῦς*, G. *εὐνῶν*, D. *εὐνοῖς*.

**98.** According to statements of the ancient grammarians the Nom. Acc. Dual is *εὐνώ* (like *καλώ*), and so *διπλώ* from *διπλοῦς* (contracted from *διπλόος*), *ὀστώ* from *ὀστέον* (*ὀστοῦν*). Modern editors pay no attention to this, but it is not likely to have been an invention, and the *-ώ* probably represents the old Indo-European accent of the Dual. Compare *θεώ*, etc., *ὀκτώ* (**210**).

**99.** Sometimes, however, analogy has worked the other way. Thus in *ἀργύρεος* (contracted form *ἀργυροῦς*), *χρύσεος* (contracted form *χρυσοῦς*), the *-οῦς* in the Nominative, in which we expect **ἀργύρους*, may have come from the Cases in which the Final was Long, as *ἀργυρέου*, contracted to *ἀργυροῦ*.

**100.** In the First and Second Declensions words with $\acute{1}$

(oxytone) have $\hat{1}$ (perispomenon) in the Genitive and Dative of All Numbers.

Thus σκι-ά σκι-ᾶς, -ᾷ, -αῖν, -ῶν, -αῖς
κριτ-ής κριτ-οῦ, -ῇ -αῖν -ῶν -αῖς
καλ-ός καλ-οῦ, -ῷ -οῖν -ῶν -οῖς.

**101.** In the Gen. Sing. Masculine and the Gen. Plur. Feminine the Circumflex has arisen from Contraction in Greek, as may be seen from the Homeric Genitives in *-οιο* or *-σο* and *-ᾶων*, as in *οὗ* from *ὅο* and *ῥοῶν* from *ῥοάων*. But in the rest the Circumflex goes back to Indo-European.

The Gen. Plural of words in *-α*, *-η*, *-ας* or *-ης* was, from the nature of the case, always circumflexed after contraction.

**102.** The sole exceptions are *ἀφύων* from *ἀφύη*, a kind of fish (*ἀφυῶν*, Gen. Plur. of *ἀφυής*, 'stupid'), *χρήστων* from *χρήστης*, 'lender,' *χρηστῶν* from *χρηστός*, 'good,' *χλούνων* from *χλούνης*, 'a wild boar,' and *ἐτησίων* from *ἐτησίαι*, 'periodic winds.'

**103.** In the THIRD DECLENSION in Attic the nouns that end in *-ις*, together with four in *-υς*, *πῆχυς*, *πρέσβυς*, *πέλεκυς*, *ἐγχέλυς*, follow the accent of the Nominative. Hence *μάντεως*, *μάντεων*, *ἐγχέλεως*, *ἐγχέλεων*, etc. See also **74** above.

**104.** In this Declension the Rules of Contraction are in general strictly observed, as *τείχεος* (from *τεῖχος*) contracted *τείχους*, but *τειχέων*, *τειχῶν*. *τριήρων*, however, not *τριηρῶν*, seems to have been the Attic accent. Compare p. 92.

**105.** The dominance of the Nominative Singular is seen in the *-ώς -ώ* declension, where we have *αἰδόα* from *αἰδώς* contracting regularly into *αἰδῶ*, but *ἠχόα* making *ἠχώ* in agreement with the Nominative, as Aristarchus perceived (**13**).

**106.** THE VOCATIVE.—When the Vocative has the Same Form as the Nominative it has also the Same Accent. For an exception see **110** below.

**107.** Where it differs in Form, it sometimes keeps the Base Accent, subject of course to the Rules of Quantity, *e.g.* *δαῖμον* from *δαίμων*, and sometimes Retracts, see **88**.

**108.** It Retracts completely, or has **R** (127) in the following cases:—

**109.** 1. In the First Declension, *δέσποτα*. But Nom. *δεσπότης*.

**110.** 2. In the Second Declension, *ἄδελφε* (Att.); but Nom. *ἀδελφός*. *μόχθηρε, πόνηρε*, Wretch! from the adjectives *μοχθηρός, πονηρός*. The Feminine of *πονηρός* is found Retracting in a line of the old comic poet, Eupolis: *καὶ μὴ πονηρούς, ὦ πονήρα, προξένει.*

**111.** 3. In the Third Declension in—

(*a*) Names of Near Relatives in common use. So *ἄνερ, γύναι, θύγατερ, μῆτερ, δᾶερ, εἰνατερ.*

(*b*) Names of Certain Gods: *Ἄπολλον, Πόσειδον, Δήμητερ, Ἡράκλεις* vocative of *Ἡράκλεης, σῶτερ* in *ὦ Ζεῦ σῶτερ* from *σωτήρ.*

(*c*) Comparatives in *-ιων* and Compound Adjectives in *-ων* and *-ης* (including Proper Names) having **2** in Nominative. As *ἔχθιον, εὔδαιμον, Ἀριστότελες, Σώκρατες, αὔταρκες, κακόηθες.*

**112.** *Except* those in *-φρων* and in *-ήρης, -ώρης, -ώλης, -ώδης*, which have the Base Accent. As *Λυκόφρον, ταλαῖφρον, φρενῆρες, ἐξῶλες*, and *Λακεδαῖμον*, which follows the analogy of *δαῖμον.*

**113.** Nouns with a Long Vowel and **1́** in the Nominative Retract to the extent of One Mora, as *βασιλεῦ*, Nom. *βασιλεύς*. So *ἠχοῖ* from *ἠχώ, Σαπφοῖ* from *Σαπφώ.*

**114.** **The Case Accent.** — A number of Primitive Nouns of the Third Declension sometimes accent the Base and sometimes the Case-ending. Thus *χεῖρα* or *χέρα* (Acc.), but *χειρός* or *χερός* (Gen.).

This variation is a relic from Indo-European times.

**115.** The following Nouns accent the Case-ending in the Genitive and Dative of All Numbers.

The accent is **1́**, if the vowel of the ending is Short, but **1̂** if it is Long or a Diphthong.

**116.** I. *Monosyllables.*—(*a*) All Monosyllabic Nouns. Thus *χείρ, χειρός, χειρί, χερσί, but χειροῖν, χειρῶν, πούς, ποδός, ποδί, ποσί, but ποδοῖν, ποδῶν, σκῶρ, σκατός, σκατί.*

(*b*) Three Monosyllabic Adjectives: *εἷς, πᾶς* (in the Singular only), and *τρεῖς*. As *ἑνός, παντί, τριῶν, τρισί.*

**117.** *But παῖς, δᾴς,* 'torch,' and *οὖς* (originally Disyllables), *δμώς, θώς,* and *Τρώς* accent the Base in the Genitive Dual and Plural. As *παίδοιν, παίδων, δᾴδ-οιν, -ων, ὦτ-οιν, -ων, δμώων, θώ-οιν, -ων, Τρώων.*

So also the Shorter forms of *γόνυ* and *δόρυ*. As *γουνός, γουνί, δουρός, -ί* (Att. *δορ-ός, -ί*), but *γούνων, δούρων.*

**118.** II. *Disyllables.*—Five Primitive Nouns in *-ηρ, ἀνήρ, πατήρ, μήτηρ, θυγάτηρ,* and *γαστήρ,* in the Shortened forms of the Base.

Thus *ἀνδρ, πατρ, μητρ, θυγατρ, γαστρ* } *-ός, -ί, -οῖν, -ῶν, -άσι.*

Similarly *ἀρήν,* 'lamb,' G. *ἀρνός,* D. *ἀρνί.* Plural Gen. *ἀρνῶν,* D. *ἀρνάσι.* And *ἀστήρ,* G. *ἀστέρος,* in D. Plur. *ἀστράσι.*

If the Base has the Longer Form in *-ερ,* this *-ερ* takes the accent. As *ἀνέρ-ος, πατέρ-ος, μητέρ-ος, θυγατέρ-ος.*

With the Epic Dative ending *-εσσι,* the accent is always on the Base. As *ἄνδρεσσι.*

**119.** Two irregular Disyllables *κύων,* 'dog' (Base *κυν-*), and *γυνή,* 'woman' (Base *γυναικ-*), are accented like the Monosyllables. Thus *κυνός,* etc. *κυσί, γυναικός,* etc. *γυναιξί.*

## CHAPTER II

### Summary of the Rules of Greek Accentuation

120. These Rules fall into two divisions, the First of which deals with what may be called the Inherent Accents of Greek words singly considered, their *κύριοι τόνοι* or Proper Accents (44), and the Second with the modifications of these when the words are combined with other words in a sentence, or, as the Grammarians say, their accents *ἐν συντάξει* or *ἐν συνεπείᾳ*.

121. It is a canon of Greek accentuation that every word should bear one of the three Accents, Acute, Circumflex, and Grave, and of the two former never more than One.

122. If under special circumstances a word bears two Acute accents, these must be separated by at least One Mora. Compare 32.

123. This allows the Circumflex to be followed by an Acute accent in the Next Syllable. Compare 38.

124. The Acute and the Grave can only fall on a Vowel, and the Circumflex only on a Long Vowel or Diphthong.

125. The following names derived from the works of the ancient grammarians are in use for the Acute and Circumflex accents according to their Place in a Word.

A word with Acute on the Last Syllable is called Oxytone (*ὀξύτονος*).

A word with Acute on the Last Syllable but One is called Paroxytone (*παροξύτονος*).

A word with Acute on the Last Syllable but Two is called Proparoxytone (*προπαροξύτονος*).

A word with Circumflex on the Last Syllable is called Perispomenon (*περισπώμενον*).

A word with Circumflex on the Last but one Syllable is called Properispomenon (*προπερισπώμενον*).

On the meaning of Barytone (*βαρύτονος*) as distinguished from Oxytone, see **37**.

**126.** These terms may be denoted by Numerical Symbols, and illustrated by their nearest analogues in English as follows:—

(The Arabic figures show the Accent's Distance in Syllables from the End of the Word.)

| | Symbol. | Technical Name. | Key Word. |
|---|---|---|---|
| Acute Accent | 1́ | *Ox*ytone . . . | *Póx* |
| | 2́ | *Paroxy*tone . . | *Próxy* |
| | 3́ | *Proparoxy*tone . | *Próperty* |
| Circumflex Accent | 1̂ | Peri*spo*me*n*on . | *Spa͡wn* |
| | 2̂ | Prope*risp*ome*n*on . | *Spa͡wner* |

The English key words have been specially chosen to provide teachers and others who desire it with shorter and more suggestive words than the corresponding Greek Polysyllables.

For the sake of uniformity *Pox* has been preferred to *Ox* as a representative of 1́, while *aw* in *Spawn*, *Spawner* has been chosen as nearer in sound to Greek *ω* than the English *o* would be.

**127.** In a survey of the details of Greek Accentuation for practical use it will be most convenient to distinguish between Recessive Accents (abbreviated **R**) and Non-Recessive Accents.

A Recessive Accent in any word is an accent which, *for any reason whatever*, is placed as far back as possible from the End of that word, that is as far back as the rules set forth in **70** *sqq.* permit it to go.

All other accents are Non-Recessive.

This does not apply to Monosyllables with a Short Vowel, such as *δός*, *ἕξ*, in which there is no room for Recession.

128. The Varieties of the two kinds are as follows:—

| Recessive. | Non-Recessive. |
|---|---|
| $\hat{1}$ in Monosyllables (*Long*), as φῶς, 'light.' | $\acute{1}$ in Monosyllables (*Long*), as φώς, 'man.' |
| $\acute{2}$ in Disyllables, as μένος, οἶκου; and in Polysyllables[1] if *Last* syllable *Long*, as παιδεύσαι (opt.). | $\acute{1}$ and $\hat{1}(r.)$ in Disyllables and Polysyllables, as ὀξύς, μεταξύ, ἀπφῦς. |
| $\hat{2}$ in Disyllables, as μῶρος. | $\acute{2}$ and $\hat{2}$ in Polysyllables if *Last* Syllable *Short*, as παρθένος, παιδεῦσαι (inf.). |
| $\acute{3}$ in Polysyllables, as ἔλεγον, παίδευσαι (imper.). | |

129. In what follows special Rules will be given for those words which take a Non-Recessive Accent. All other words, taking an accent, may be accented Recessively in accordance with the foregoing scheme.

Occasionally, for the sake of completeness or other reason of convenience, words will be quoted (within Brackets) to which a rule does not apply.

It is to be understood that all statements made are subject to the general laws of Quantity and Contraction already set forth.

## Accentuation of Verbs and Verbals

130. Finite Verbs, that is Verbs in the Indicative, whether Unaugmented or Augmented, in the Subjunctive, Optative, and Imperative, take **R**.

Thus, βῆ (aor. ind.), ἔβη; μένε, μένεις, μένῃς, μείναι (opt.), μεῖνον (imper.); βαῖνον = ἔβαινον, ἤθελον, παίδευσαι (imp.); λεγόμεθα, λεγώμεθα, λέγωνται.

The Imperative of φημί, however, is usually accented φαθί. χρή was probably a Noun.

131. So also the Contracted Verbs. In these the Place of the accent is the same as in Uncontracted verbs; but its Form is determined by the rules of Contraction, 83.

Thus, φίλεε (imper.) > φίλει, ἐφίλεε > ἐφίλει. But φιλέω > φιλῶ, φιλέομεν > φιλοῦμεν.

[1] That is words of three syllables or more.

132. Contracted Verbs include the following:—

1. Present and Imperfect Tenses of Verbs in -άω, -έω, -όω. As τιμάω, φιλέω, χρυσόω, which contract to -ῶ.

2. (*a*) Contracted Active Futures ending in -λῶ and -ρῶ, -μῶ, -ῶ, -νῶ and -ιῶ. As ἀγγελῶ, φθερῶ, τεμῶ, κτενῶ (κτενέω, Homer), κομιῶ, with the 'Attic' Futures in -ῶ. As ἑλῶ, σκεδῶ.

(*b*) The corresponding Middle Futures in -οῦμαι. As ἀγγελοῦμαι.

(*c*) The Subjunctive and Optative of the Perfect Passive. As κεκτῶμαι, κεκλῆτο (opt.).

(*d*) The Subjunctive of the Aorists Passive. As λυθῶ, ταπῶ, and the 'Contracted' forms of the Optative. As λυθεῖμεν, λυθεῖτε.

(*e*) The Subjunctive of the Present Active of ἵστημι, τίθημι, δίδωμι, as ἱστῶ, τιθῶ, διδῶ and εἰδῶ from οἶδα. And Contracted Forms of the Optative corresponding. As ἱσταῖεν.

In all these cases the Optative Suffix ι takes the accent.

(*f*) The Subjunctive and Optative Middle of the Verbs in -μι. As ἱστῶμαι, ἱστῇ, ἱσταῖο, τιθεῖντο.

Except the Subjunctive and Optative of three Middle Verbs with No Active corresponding, δύναμαι, ἐπίσταμαι, κρέμαμαι, which take **3**, as δύνωμαι, δύναιτο. In these verbs there seems to have been no Contraction.

(*g*) The Contracted forms of the Present Indicative in the Third Person Plural. As ἱστᾶσι, τιθεῖσι, διδοῦσι, δεικνῦσι.

133. But five Singular Imperatives of the Second Aorist Active have a Non-Recessive accent: **1** εἰπέ, ἐλθέ, εὑρέ, and, in Attic, ἰδέ, λαβέ. See also Appendix, p. 93.

Inasmuch as these accent the same part of the word as the Infinitive, *e.g.* εἰπεῖν, and the Participle, *e.g.* εἰπών, it is probable that they have kept the Independent verbal accent. Compare 87. There is a resemblance here to the Base Accent (91).

134. The Imperative Singular of the same Aorist in the Middle has **1** if Contracted, but **R** if Uncontracted. Thus λαβοῦ, but λάβεο.

The explanation seems to be that λαβοῦ comes from * λαβέο, with the

Independent verbal accent on the same part of the verb as in λαβεῖν, λαβών, λαβέσθαι, while in λάβεο it has R in agreement with the rest of the verb.

135. Finite Verbs in Composition. Verbs Compounded with Prepositions likewise take **R**, the accent, if possible, falling on the Preposition (or, if there are several prepositions, on the last), as *κάτειπε* (*κατά*, *εἰπέ*), *κάτοιδα* (*κατά*, *οἶδα*), *κατάκειμαι*, from *κατὰ κεῖμαι*.

The Augment, a Prefix expressing Past time, counts as a Preposition. Hence *παρέσχον*, but *πάρεχε*.

136. In Contracted and Augmented forms, however, the Circumflex remained. Hence *ἀπο-τραπῶ*, *ἀπ-ῆγον*. (Similarly *παρέσται*, because *ἔσται* was a contraction of *ἔσεται*.)

137. The Second Aorist Imperatives of Verbs in *-μι* show peculiarities in composition.

1. Compounds of the Monosyllables *θές*, *δός*, *σχές* have **2́**, accentuating the last syllable of the Preposition. As *κατάθες*, *ἀπόδος*, *ἐπίσχες*.

2. Compounds of the middle contracted forms, as *θοῦ*, *δοῦ*, also have **2́**. As *κατάθου*, *περίδου*.

But they keep **1̂** if the Preposition is Monosyllabic. As *προσθοῦ*, *ἀφοῦ* from *ἀφ-ίημι*.

138. The Aorist Middle Subjunctive and Optative are generally made Recessive. As *ἀπόθωμαι*, *ἀπόδοιτο*.

139. Verbals. Infinitives and Participles are not Verbs, though they are attached to the verbal system, but Verbal Nouns and Verbal Adjectives respectively.

Accordingly they retain their accent in Composition with Prepositions. Thus *κεῖσθαι*, *κατακεῖσθαι*, *ἑλών*, *καθελών*.

140. The following Conspectus shows the Infinitives and Participles which have a Non-Recessive accent, arranged as far as possible to show the correspondences between them.

It will be observed that here (cf. 132 (*c*), 133, 134), the Accent often falls on the same part of the word.

| 141. | Infinitive. | Participle. |
|---|---|---|
| 2 Aor. in ειν | ῖ | ί |
| | as βαλεῖν. | as βαλών. |
| All in ναι | 2́(a) or 2̂(b) | ί |
| | as τετυφέναι. διδόναι. | as τετυφώς. διδούς. |
| | τυφθῆναι. τραπῆναι. | τυφθείς. τραπείς. |
| | [δοῦναι.] | [δούς.] |
| Perf. Pass. | 2́(a) or 2̂(b) | 2́ |
| | as τετύφθαι. πεπαιδεῦσθαι. | as τετυμμένος. |
| 1 Aor. Act. | 2́(a) or 2̂(b) | |
| | as ἁρμόσαι. παιδεῦσαι. | [ἁρμόσας. παιδεύσας.] |
| 2 Aor. Mid. | 2́ | |
| | as λαβέσθαι. | [λαβόμενος.] |

(*a*) If penultimate has a Short Vowel.
(*b*) If penultimate has a Long Vowel.

The Homeric Infinitives in *-μεναι, -μεν* accent the Vowel before the Suffix. As *εἰπέ-μεναι, εἰπέ-μεν, ζευγνύ-μεναι, ζευγνῦ-μεν.*

*N.B.*—*ήμενος* and *κείμενος* are *Present* Participles.

## Accentuation of Nouns

**142.** The Same Noun has often Slightly Different Forms; but the Accent remains on the same syllable. Thus *κλοιός*, in Attic *κλῳός*: *τόλμη, τόλμᾰ*: *ζεύγλη, ζεῦγλᾰ*.

**143.** Many Nouns are properly Adjectives and accented as such. As *μουσικός, μουσική* (*τέχνη*), *λεοντῆ* from *λεοντέα* (*δορά*), 'lion's (skin),' *φυτόν*, 'growing thing,' 'plant,' *τροχός*, 'wheel,' properly 'running,' 'runner.'

**144.** Sometimes, however, the Change of Meaning is accompanied by a Change of Accent. As *λεῦκος*, a kind of fish, *λεύκη*, 'leprosy,' both from *λευκός*, 'white,' *πρύμνη*, 'stern of a ship,' from *πρυμνός*, *σκόλιον*, 'drinking song,' from *σκολιός*. Compare **85**.

**145.** So when an Adjective is used as a Proper Name, as *Γλαῦκος* from *γλαυκός*, *Πύρρος* from *πυρρός*, *Λαλάγη* from *λαλαγή*, 'chattering.'

**146.** Diminutives, as in *-ίον, -ίσκος, -ίσκη, -ύλος*, generally take 2́. As *παιδίον, νεανίσκος, παιδίσκη, ἀρκτύλος. Αἰσχύλος*, the Proper Name.

**147.** Verbal Abstract Nouns in *-ᾱ* and *-η*, especially those formed straight from roots with ο or ω in the Penultimate Syllable, take 1́. As *τροφή, σπονδή, ἀγωγή, φονή, τομή. τιμή.*

**148.** The corresponding Masculine Nouns in *-ος* take 2́. As *φόνος, τόμος*, 'slice,' lit. 'a cutting.' *τῖμος.*

**149.** Verbals in *-ος*, denoting the Agent, and properly Adjectives, take 1́ as a general rule. As *τροφός*, 'nurse,' lit. 'rearing,' *ἀοιδός*, 'singer,' lit. 'singing.'

**150.** Nouns expressing a Collection of Objects or 'Collectives' take 1́. As *ἀμπελών*, 'vineyard,' *πρασιά*, 'leek plot,' 'garden bed.'

**151.** Feminine Nouns and Adjectives corresponding to Masculines frequently agree with them in the place of the accent. As *θεά* ('goddess') after *θεός*. See also **171.**

**152.** **Neuter Nouns**, whatever their Declension, take **R**, as *πῦρ, μένος, γῆρας, ὄνομα, ὄνειδος, ἔργον, ἔλαιον.*

**153.** *Exceptions* in *-ον*, Second Declension:—

1́. ζυγόν, λουτρόν (Homeric λοετρόν), ζυγόν, σφυρόν, πλευρόν, πτερόν, ᾠόν.

2́. Dactylic Diminutives in -ιον (80, 146). As *παιδίον.* Also ὀστέον, πεδίον.

2̂. Most Nouns in -ειον and -ῳον (for *-ώιον*), including Compounds. As *στοιχεῖον, βαλανεῖον, ἠρῷον, ἀργυροπωλεῖον.* [*τροπαῖον* is the neuter of *τροπαῖος*, 176.]

*But γένειον, κηρύκειον, κώνειον, σκιάδειον* have 3́ according to the Rule.

### First Declension

**154.** Masculine Nouns in -ας or -ης take **R**. As *ταμίας, ναύτης, ἐρέτης, ἀλήτης, πολίτης, στρατιώτης, *ἔντης*, and **φάντης*, which are perhaps only found in composition, *αὐτοέντης* (*αὐθέντης*), *συκοφάντης*, etc. So **μνήτης* in *αἰσυ-μνήτης.*

**155.** *Exceptions.* **Ί**—

(*a*) Those Verbal Nouns of More than Two syllables which are formed from Active Verbs and have a Long Penultimate. As *θεᾱτής, ἀθλητής, μηνῡτής, πρεσβευτής, διορθωτής, διαλλακτής, σαλπιγκτής, εὐθυντής, δικαστής.* So *ἐθελοντής* and *λῃστής*, contracted from *ληιστής*.

The meaning of a word is different according as it has **R**, or **Ί**. Thus *γεννήτης* from *γέννα*, 'a clansman,' *γεννητής* from *γεννᾶν*, 'a parent,' *πεδήτης*, 'one who wears fetters,' from *πέδη, πεδητής*, a 'fetterer,' from *πεδᾶν*.

(*b*) *κριτής* (and *ὑποκριτής*) and *εὑρετής*.

*κυβερνήτης* and *σφενδονήτης*, with *ὑφάντης* and *δυνάστης*, follow the general rule.

**156.** Epic Masculine Nouns in *-ᾱ* are accented like the corresponding Nouns in *-ης*. As *ἵπποτα* like *ἱππότης*, *αἰχμητά* like *αἰχμητής*.

*Except* with **R** *ἀκάκητα, εὐρύοπα, μητίετα.*

These are probably Vocatives used as Nominatives (compare p. 92), which would account for the accent in the last three words; compare **88.**

**157.** Feminine Nouns.—I. In *-ᾰ*. All take **R**.

Examples.—*πότνια, γαῖα, ἀλήθεια, βασίλεια*, 'queen,' *εὔνοια, ἄγυια, ἄκανθα, ἄμιλλα, δέσποινα, ἄμαξα, ἄρουρα, θάλασσα, δίαιτα.*

**158.** II. In *-ᾱ* or *-η*.

The following are **Recessive** taking **Ά**.

(*a*) Names of Material Objects. As *στέγη, πύλη, ὠλένη, σελήνη* and Diminutives in *-ίσκη*.

(*b*) Abstract Nouns. Not formed Immediately from Verbal Roots. As *βασιλεία* 'kingdom,' *σοφία, δικαιοσύνη, δαπάνη, ἀπάτη, τέχνη.*

(*c*) Abstract Nouns formed from Adjectives in *-ός*. As *ἔχθρα* from *ἐχθρός*.

(*d*) Abstract Nouns in *-μη* following a Long Vowel. As *ἐπιστήμη, γνώμη, λύμη.*

(*e*) Also *θέα*, 'seeing,' *ἄτη, βλάβη, λώβη, λύπη, μάχη, πάλη, τύχη, μελέτη.*

**159.** The following are **Non-Recessive**, taking ί.

Abstract Nouns. Formed Immediately from Verbal Roots.

(*a*) With No addition to the Root but often with a Change of its Vowel, *e.g.* ε to ο; cp. **147**. As *ἀκοή, γραφή, λαβή, πλοκή, πομπή, χαρά.*

(*b*) With -μη, -τη following a Consonant. As *ἀκμή, βροντή.*

(*c*) Abstract Nouns in -ετη and -οτη. As *ἀρετή, βιοτή.*

(*d*) In -ονη. As *ἡδονή.*

(*e*) Collectives in -*ιά*. As *πρασιά* **150**.

(*f*) Also *λαλιά*, παιδιά, σκιά, στρατιά, *μητρυιά.*

(*g*) ποινή, φωνή, μηχανή, τιμή, *γενεά, δωρεά.*

(*h*) *Also* the following Names of Material Objects. *κριθή, παλλακή,* αὐλή, *εὐλή,* ὁπλή, κεφαλή, *σταφυλή, θηλή, χηλή.*

εὐνή, σκηνή, σκευή, ψυχή, lit. 'breath.'

ἀγορά, *δορά, νευρά, πλευρά,* στοά.

## Second Declension

*Masculine* and *Feminine Nouns* in -ος

**160.** A. -ος Preceded by a **Consonant** takes **R**.

**161.** *Exceptions*—

ί (*a*) Verbal Adjectives used as Nouns. See **149**.

(*b*) *Disyllables* in -λος if Preceded by λ or a Long Vowel Sound. As *θαλλός, πηλός, αὐλός.*

Also *αἰγιαλός, θολός,* 'mud,' μοχλός, *μῦελός,* ὀβελός, ὁβολός, ὀμφαλός.

But the following have **R**—

(i) *βῶλος* and *πῶλος,* δοῦλος, ἦλος, ζῆλος, *ναῦλος, στῦλος.*

(ii) δάκτυλος, *κόνδυλος, σφόνδυλος,* πίτυλος.

**162.** (*c*) Words (chiefly of Verbal Origin) in -μος if μ Preceded by another Consonant or a Long Vowel Sound. As *θῡμός,* 'soul,' *δημός,* 'fat,' *ἀριθμός, ὀφθαλμός, χρησμός.*

Also *νομός,* 'pasture,' and ποταμός.

[*Exceptions* with **R.**—κόσμος, οἶμος, ὅλμος, ὅρμος, πότμος, ψάμμος and ἄμμος. δῆμος, 'people,' ὦμος, 'shoulder.' κῶμος, μῶμος, μῖμος.]

(*d*) *Polysyllables* in -ωνος. As οἰωνός.

Also ἀμνός, ἶπνός, καπνός, κεραυνός, κρημνός, χαλινός, οὐρανός, ὠκεανός.

**163.** (*e*) The following in -ρος.

ἀγρός, ἀφρός, γαμβρός, ἑκυρός, πενθερός, θησαυρός, ἰατρός, καιρός, 'season,' κηρός, μηρός, νεβρός, νεκρός, σταυρός, τυρός, σορός, χορός.

(*f*) The following in -τος.

(i) Those in -ετος. As ἀετός, πυρετός.

(ii) Those in -στος. As ἀστός, ἱστός [*but* νόστος].

(iii) Also ἐνιαυτός, κοντός, ὀϊστός, στρατός. And several of obviously Verbal Origin. As κωκυτός, σκηπτός, φρυκτός, κονιορτός.

**164.** (*g*) In the remaining terminations.

τᾰγός, φηγός ὁδός, ὀ(υ)δός, σποδός μαζός βυθός, μισθός, στρουθός ἀσκός, δοκός, 'beam' of wood, θριγκός, σηκός, χαλκός, ψιττακός ἀτραπός, καρπός, ὀπός βυσσός, 'bottom,' κισσός, κολοσσός, νεοσσός, πεσσός, ταρσός, χρυσός ἀδελφός μυχός.

**165.** The following have **2́** or **2̂**.

**2́** Diminutives in -ίσκος, **146.**

ναυτίλος and κρωβύλος like the Adjectives of **180** (1). *And* Two Oddities καρκίνος, 'crab' and παρθένος, 'maid.' ἑταῖρος (*but* ἕταρος also in Homer) and ἐχῖνος, have **2́**.

**166.** B. -ος Preceded by a **Vowel** takes **1́**.

As λαός, θεός, βιός, 'bow,' υἱός, ἐλεός, 'kitchen-dresser.'

**167.** *Exceptions*—

**R** βίος, 'life,' θεῖος, ἔλεος, 'pity,' ἥλιος, ὑμέναιος.

**2́** γομφίος, νυμφίος, (probably Adjectives originally) σκορπίος.

## Third Declension

### *Masculine* and *Feminine* Nouns

**168.** Words of One Syllable take **1́**.

As *μήν, κτείς, Ζεύς.*

*Except* all in -ῡς as *δρῦς*. Also *βοῦς, γραῦς, ναῦς* and the contracted *παῖς* (for *πάϝις*) which have **R**.

**169.** Words of More than One Syllable take **R**.

*Except* the following which take **1́**.

(*a*) All in -ᾱν, -ην, -ῑν (or -ῑς). As *παιάν, λιμήν, δελφίν* or *δελφίς, e.g. δελφῖνος.* [*Except* "Ελλην.]

Of Nouns in -ων.

(*b*) Those in -βών as *ἀρραβών*, -γων as *ἀγών*, -δων as *ἀηδών*, -ζων as *ἀλαζών*, -νων as *κανών*, -υων as *ἀλεκτρυών.*

*Except* **R** *τρίβων, πώγων, κλύδων, κώδων*, and the anomalous *κύων*, **119**.

(*c*) Also the following: *χιών, ἀγκών, εἰκών, ἡγεμών, κηδεμών, τελαμών, χιτών, κολοφών.*

(*d*) Collectives in -ων (G. -ωνος), whether referring to Place or Time, and including names of Months. As *ῥοδών, λειμών, χειμών, αἰών, Γαμηλιών.* Compare **150**.

**170.** (*e*) Those in -ηρ as *ἀνήρ, πατήρ, αἰθήρ, σωτήρ.*

*Except* **R** *θυγάτηρ, μήτηρ, φράτηρ* in Attic.

The accents of *θυγάτηρ, μήτηρ* appear to have come from the Vocative (**111** (*a*)), which from its frequent use with Names of Persons has assimilated the Nominative. Compare p. 92.

(*f*) Those in -ς with Genitive in -ιδος and forming Accusative in -δα only. As *ἐλπίς, σφραγίς.*

(*g*) Feminine Nouns in -υς, including Abstracts in -τυς. As *ἰσχύς, νηδύς, βρωτύς.*

*Except γένυς, γῆρυς, ἔγχελυς, χέλυς.*

(*h*) All in -ευς. As *βασιλεύς.*

(*i*) Feminines in -ως and -ω with Gen. in -οος. As *αἰδώς*, Gen. *αἰδόος* contracted *αἰδοῦς, πειθώ.*

(*j*) Also ἀνδριάς, ἱμάς, ὀδούς. The *Masculine* Noun ἰχθύς *βραδυτής, ταχυτής, δηιοτής,* and in *Attic* *κουφοτής* and *τραχυτής* ἐσθής, *χερνής* ἱδρώς.

**171.** Feminine Nouns in -τις Corresponding to Masculines in -της agree with them in the place of the Accent (compare **151**). As *ἱκέτις*, Masc. *ἱκέτης; πολῖτις*, Masc. *πολίτης*. So also compounds, as *συνεργάτις*, Masc. *συνεργάτης*.

**172.** Nouns and Adjectives in -ξ and -ψ take **2́** if their Last Vowel is Long. As *ἀλώπηξ, θώρᾱξ*. But **2́** if it is Short, and the Preceding Vowel Long, as *κῆρυξ, φοῖνιξ, λαῖλαψ*. See **78**. (So also Compounds as *ἀφῆλιξ, κατῶβλεψ*.)

## Accentuation of Adjectives

### *Adjectives and Participles ending in -ος*

**173.** A. -ος. Preceded by a **Vowel**.

These take **R**. As *νέος, ἄγιος, δούλειος, ὄγδοος*. Those ending in -φος, contracted for *-ώιος*, take **2́** by the rule of Contraction. As *μητρῷος*. [On *ἀργύρεος ἀργυροῦς*, etc., see **99**.]

**174.** But the following take **Non-Recessive** Accents:—

**1́.**

1. Those in -αός. As *ἀγλαός*,
2. *Disyllables* in -αιος and -οιος. As *βαιός, δοιός*.
3. The following *Trisyllables* in *-αιος*: *ἀραιός*, 'thin'; παλαιός, γεραιός (*γηραιός*), *κραταιός*.
4. Also στερεός, *ἀφνειός*. δεξιός, *πολιός*, σκολιός. And θοός, ζωός.

**2́.**

1. Verbals in -τέος. As *πρακτέος*.
2. Words of *More than Three Syllables* formed with the Suffix -λέος. As *θαρσα-λέος*.
3. Also ἀντίος (compare *ἀντί*) and Compounds, πλησίος, and ἀθρόος.

175. 2́.

1. **All** *Polysyllables* in -οιος. As *ἀλλοῖος*. But *ὅμοιος*, *γέλοιος* in late Attic.

2. Several *Polysyllables* in -ειος: ἀνδρεῖος, γυναικεῖος, ἀστεῖος, ἑταιρεῖος, *μαντεῖος*, *μουσεῖος*, *νυμφεῖος*, οἰκεῖος, *ὀθνεῖος*.

176. 3. *Polysyllables* in -αιος, derived from Nouns of the First Declension. As *ἀρχαῖος*, *ἀναγκαῖος*. Together with Derivative Adjectives, expressing the Time. As *τριταῖος*, 'on the third day'; *κνεφαῖος*, 'at dark,' *σκοταῖος*.

*But* the following have **R** βέβαιος, βίαιος, δείλαιος, δίκαιος, μάταιος.

It has been thought that the accent of the Adjective was governed by the quantity of the Antepenultimate, being 2̂ if that is Long, 3́ if it is Short, as *ὡραῖος* but *βίαιος*.

177. B. -ος Preceded by a **Consonant.**

These Adjectives mostly have 1́.

As *ἀργός*, *ἀγαθός*, *πεζός*, *ἱκανός*, *φυσικός*, and all Verbal Adjectives in -τος. As *λεκτός*.

178. *Exceptions* with **R**.

*Disyllables*:—

2́ The following:—In -λος: ἄλλος, *λάλος*, *μάχλος*, ὄλος. In -νος: μόνος, *πλάνος*. In -ρος: ἄκρος, *γλίσχρος*. In -σος: ἴσος, μέσος, πόσος, ὅσος, τόσος. Also *μάργος*, *νόθος*.

2̂ The following:—In -λος: δῆλος, κοῖλος, φαῦλος, *παῦρος*, φλαῦρος (*μῶρος*, Att.), κοῦφος. Also *οὗτος*, (*ἐ*) *κεῖνος*.

179. *Polysyllables*.

The following have **R**:—

1. Comparatives and Superlatives with Ordinal Numbers and some other words formed with the same suffixes. As *σοφώτερος*, *πρότερος*, *ἑκάτερος*, *ἡμέτερος*, *φίλτατος*, *πρῶτος*, *ἕκαστος*.

But *ἀριστερός*, 'left,' has 1́, following the accent of *δεξιός*, 'right.'

2. Words in -μος. As *γνώριμος*, *ἐτήτυμος*. Except *ἰταμός*. And *ἐρῆμος*, *ἑτοῖμος*, Homer and old Attic.

3. Words in -ινος when derived from Nouns and not expressing Time (as in *ἡμερινός*). As *ἀνθρώπινος*.

4. Words in -οσυνος. As δεοπόσυνος. Compare δικαιοσύνη **158** (*b*).
5. The following: βέβηλος, ἔκηλος, κίβδηλος. ἄρεσκος. βάρβαρος, ἐλεύθερος, ἥμερος, λοίδορος, ἥσυχος, βάσκανος, μείλιχος.

**180.** The following have **2́**:—

1. Words in -ιλος and -υλος (*except* παχυλός). As ποικίλος, στρογγύλος. Also αἰόλος. [For δριμύλος Diminutive of δριμύς and the like compare **146**.]
2. *Pronominals* in -ικος. As πηλίκος, ἡλίκος.
3. ὀλίγος and *μεγάλος as in μεγάλοι.

*Third Declension Adjectives*

**181.** A. These take **R** if the -ος of the Genitive Singular is Preceded by a **Consonant**. As μέλας, Gen. μέλανος.

*Also* Adjectives in -ις, Gen. -ιος. As νῆστις. And πλήρης, ἥμισυς, θῆλυς.

**182.** They take **1́** if the -ος of the Genitive Singular is Preceded by a **Vowel**. As ψευδής, Gen. ψευδέος.

So also -ας, Gen. -αδος. As σποράς. And ἀργής, γυμνής, ἑκών.

**183.** The only two Monosyllabic Adjectives, εἷς, Genitive ἑν-ός, Neuter ἕν and πᾶς, Genitive παντ-ός, Neuter πᾶν, follow the Rule of **181**. But a comparison with the Monosyllabic Participles θείς, G. θέντος, N. θέν, στάς, G. στάντος, N. στάν (δούς, G. δόντος, N. δόν), suggests that originally they had **1́**, like the Monosyllabic Nouns which they resemble in the Accentuation of the Gen. and Dat. Singular (**116**).

For εἷς, see **84**. πᾶς for *παντς, and πᾶν for *παντ are formations exactly parallel to στάς and στάν. The vowel of πάν was short in Aeolic and Doric as Herodian tells us (II. 12. 22, ed. Lentz), and in Homer and Pindar. In the compounds πρόπαν, σύμπαν, etc. it remained short down to the age of Alexander, so that the variant reading in Sophocles, *Oedipus Tyrannus*, 598, ἅπαν ἐνταῦθ' ἔνι (defended against πᾶν by Professor Housman in *Journal of Philology*, Vol. 20, p. 30) involves a false quantity.

The Lengthening and Recessive Accentuation of πάν in Attic and Ionic is similar to that of ἡμίν and ὑμίν; and πᾶς when left isolated would naturally be conformed to πᾶσα and πᾶν.

### Accentuation of Compound Nouns and Adjectives

**184.** The Accent of a Compound of Two Words depends primarily on the kind of Relation subsisting between its Components, though it is hardly possible to make this the basis of a Classification.

Thus there is a Recessive Accent in ὀνειροκρίτης, from κριτής, because it means a '*dream*-judger,' but ὑποκριτής is not an 'under-judge' but an 'actor,' being a Verbal from ὑποκρίνειν, to 'act.' On the other hand ὕπαρχος **R** is an '*under*-ruler' or 'viceroy.'

Again πατροκτόνος means 'qui patrem occidit,' but πατρόκτονος, 'quem pater occidit.'

### *Compound Nouns*

**185.** First Declension.

A. Those with Short Final Vowel take **R**. As *ἀνά-παυλα, χαλκό-μυια.*

B. Those with Long Final Vowel keep **1**. As *ἀρχι-πειρατής, ἀντι-δωρεά.*

*But Disyllables* with **1** take **R**. As *ὀνειρο-κρίτης.* So also *κατάρα* from *ἀρά.*

**186.** Second Declension.—Those in *-ος* and *-ον* take **R**. As *ἡμί-θεος, ὀρεί-χαλκος, χερσό-νησος.*

*Except* **2** Most Neuters in *-ειον*. As *ἑρμο-γλυφ-εῖον*, **153**.

Note that a great many Adjectival Compounds referred to in **191-3** are used as Nouns, keeping their accents, **143**. As *χρησμῳδός*, 'oracle-chaunter,' *οἰνοχόος*, 'wine-pourer.'

**187.** Third Declension.—Compounds mostly retain the Accent of their Last Component. As *μηλο-βοτήρ, πατρο-φονεύς, ὑπο-δρηστήρ.* So *ὑπο-δμώς.*

*But* other Compounds from Monosyllables take **R**. As *ἀντίχθων, πολύπους.*

*Compound Adjectives in -ος*

**A.** Second component Nominal (Noun or Adjective)

**188.** These take **R.** As *ἄδικος, δύστηνος, πάνολβος, ῥᾴθυμος, κακόψυχος, κατάδηλος.* And with First component Verbal, *ἀρχέτυπος, δακέθυμος, δηξίθυμος, μισόδημος.*

**189.** The following have **1́**:—

(*a*) Compounds of *ἡμερινός* and similar adjectives expressing Time. As *μεσημβρινός.*

(*b*) Compounds in *-ωπος* from *ὤψ*, 'face.' As *δεινωπός.*

(*c*) Several Compounds of *παν* and adjectives taking **1́**. As *παμμιαρός* from *μιαρός.*

(*d*) *ἀλαός, δαφοινός, νεογνός, νωδός*, 'toothless.' *χαροπός.*

**190.** The following have **2́** or **2̂**:—

**2́** Multiplicatives in *-πλοος*, 'fold.' As *ἁπλόος*, 'one-fold,' *διπλόος*, 'two-fold.'

**2̂** (*a*) Contracted Adjectives in *-ειος, -ῳος.* As *ἀχρεῖος* for *ἀχρήιος*, Homer, *ἀθῷος.*

(*b*) A number of Adjectives in *-αιος.* As *διανταῖος.* For these see Chandler, *Greek Accentuation*, p. 152.

**B.** Second Component Verbal

**191.** I. With Short Penultimate.

The Rule is that the Accent is—

**2́** if the sense is Active. As *πατρο-κτόνος*, 'father *slaying*.'

**3́** if Passive. As *πατρό-κτονος*, 'father-*slain*.'

Other examples are—

| | | |
|---|---|---|
| *Active.* | *θηροτρόφος*, 'feeding beasts.' | *λιθοβόλος*, 'throwing stones.' |
| *Passive.* | *θηρότροφος*, 'fed on beasts.' | *λιθόβολος*, 'struck with stones.' |

**192.** The most notable Exceptions are the compounds of *-οχος*, which take **3́**, whether Active or Passive, as *γαιήοχος*, 'earth-holding' of the god of the seas, and accordingly **2̂**, when Contracted, as *δᾳδοῦχος*, 'torch-holder.'

The Verbal component seems to have been originally accented on the last syllable (see **149**), *ὀχός*, as in Sanskrit =vahás, 'carrying.' So in Orph. *Argonaut*, 1198 (1205), *λιμὴν νηῶν ὀχός*, but the MSS. have *ὄχοι* in the same phrase at *Odyssey*, 5. 404, *λιμένες νηῶν ὄχοι*, 'harbours that hold ships.'

**193.** II. With Long Penultimate.

The corresponding Rule here is—

**1́** if the sense is Active. As *ψυχοπομπός*, 'soul *escorting*.'

**3́** if Passive. As *τηλέπομπος*, 'far *sent*.'

But there are comparatively few instances of **3́**, and, in most of these, the First component is Indeclinable as in *ἡμίεργος*, *παράγωγος*, 'derived.'

**194.** Verbals in -τος.—Compounds with *α-* 'not,' *εὐ-*, *δυσ-* take **R**. As *ἄλυτος*, *εὔκρατος*, *δύσπεμπτος*.

**195.** Verbals in -τος Compounded with a Preposition.—Lobeck's Rule (*Paralipomena*, pp. 478 *sqq.*) that those expressing Possibility take **1́** and those expressing Completion take **3́** is reasonable in itself and observed in many instances, as *διαλυτός* 'dissolubilis,' *διάλυτος* 'dissolutus.'

**196.** Decompounds.—This is the name given to Compounds which consist of More than two Components.

They usually take **R**. As *ἀντιστράτηγος*, *ψευδεπίγραφος*.

### Compound Adjectives of the Third Declension

**197. A**. Those with Base Ending in a Vowel generally take **R**. As *πολύιδρι-ς*, *ὑπέρηδυ-ς*.

*Except* those in *-ευς* compounded with Names of Agents in *-εύς*. As *λιμο-φορεύς*. Compare **187**.

**198**. But those in *-ης* take **1́** (compare **182**). As *ἀναιδής*, *γηγενής*, *εὐειδής*, *ἰσοπληθής*, *θυμοδακής*. (Contrast the compounds in *-ος* with **R 188**.)

*Except*—

1. Compounds from Simples which have **R**, as *ἡμι-πλήρης*.

2. Compounds ending in—

-αντης, from ἄντα, as κατάντης.
-ηθης, from ἦθος, as εὐήθης,
from ἀληθής, as φιλαλήθης.
-ηκης, as νεήκης.
-ηρης, as μονήρης.
-κητης, from κῆτος, as πολυκήτης.
-μεγεθης, from μέγεθος, as ὑπερμεγέθης.
-μηκης, from μῆκος, as ἑτερομήκης.
-πηχης, from πῆχυς, as τετραπήχης.
-στελεχης, from στέλεχος, as βραχυστελέχης.
-ωδης, as πετρώδης.
-ωλης, as πανώλης.

And in Attic—

-ετης, from ἔτος, as διέτης. (Appendix, p. 92.)

3. Also αὐθάδης, αὐτάρκης, ποδάρκης, ποδώκης.

199. **B.** Those with Base Ending in a Consonant take **R.** As ἔπηλυς, Base ἐπηλυδ-, σώφρων, κακοδαίμων.

200. *Except*—

1 1. Those in -ας, Base -αδ. As συμπληγάς, νεοσπάς. Compare **182.**

2. Those in -ωψ. As δεινώψ. *Except* κύκλωψ, μύωψ. Contrast **189** (*b*).

3. Those whose Last Component is a Single Syllable with Long Vowel and Verbal sense. As ἡμι-θυής, ἀ-γνώς, κρυσταλλο-πήξ.

2̂ Feminines in -ωπις, as δεινῶπις.

On Feminines in -τις corresponding to Masculines in -της see **171.** And on Compounds in -ξ and -ψ with short vowel see **172.**

## Accentuation of Pronouns

*Personal,* when not Enclitic, **284.**

**201.** First and Second Persons.—These take—

1 in Nom. Acc. Singular and Dual, and in Dative Singular. As ἐγώ, σέ, νώ, σφώ . ἐμοί, σοί.

202. $\hat{1}$ in Genitive Singular and Gen. Dat. Dual, and in All cases of the Plural. As *ἐμοῦ, νῷν, σφῷν* . *ὑμ-εῖς, -ᾶς, -ῶν, -ῖν.*

203. The $\hat{1}$ forms have for the most part arisen from Contraction, as *ἐμοῦ* from *ἐμέο, σοῦ* from *σέο*; compare the forms with suffix *-θεν*: *ἐμέθεν, σέθεν.* So in the Plural: *ἡμῶν*, etc. from *ἡμέων*, etc. The Circumflex in *ἡμῖν, ὑμῖν* may be due to Analogy, as the *ι* seems to have been originally short. And when this is the case, the accent is $\acute{1}$, as *ἡμίν, ὑμίν.* [On Attic *ἔγωγε, ἔμοιγε* see p. 92.]

204. Third Person.—The Plural of the Third Person, generally Reflexive, is accented: *σφεῖς* (Neuter, *σφέα*), *σφᾶς, σφῶν, σφίσι.*

The Dual, which occurs in Homer as an Enclitic, is accented: *σφωέ, σφωίν.* Thus the Homeric Gen. Dat. of the Second Person *σφῶιν*, and of the Third *σφωίν*, are distinguished only by their accents. See *Iliad*, 8, 402, 413, 416.

The Singular is usually Enclitic. See 270 (5).

205. Possessive Pronouns.

These have $\acute{1}$. As *ἐμός, σός, ἑός.*

*But* those in *-τερος* have R 179. As *σφέτερος.*

206. The Relative Pronoun is accented like an Adjective of the Second Declension with $\acute{1}$. Thus *ὅς, ἥ, ὅ, οὗ*, etc.

So also the Article. For the forms with a Rough Breathing, see 240 *sqq.*

207. The pronoun *ὅδε* is accented as a compound of the Article and the Enclitic particle *-δε.* Hence *τόνδε, τούσδε, τώδε* (dual).

The accentuation of *τοιόσδε, τοσόσδε* is similar, their accent being always either $\acute{2}$ or $\hat{2}$.

208. *αὐτός* takes $\acute{1}$, but *οὗτος* $\hat{2}$. So also *τοιοῦτος, τοσοῦτος, τηλικοῦτος.* (So too the irregular *δεῖνα.*)

209. The Interrogative Pronoun *τίς;* accents the Base throughout. On it and *τις* Enclitic see 262.

### Accentuation of Numerals

**210**. *Ordinals* (179) and *Cardinals* take **R**. As *πρῶτος, δύο, τέσσαρες.*

Except **1** *ἑπτά, ὀκτώ*, a Dual from (98), and *ἑκατόν.*

**2** *ἐννέα.*

**211**. On *εἷς* for **εἵς*, see **84**. In *τρεῖς* the Circumflex is old, and has arisen from contraction.

The Feminine *μία* takes **1̂** in Gen. Dat. *μιᾶς, μιᾷ*. So also the Epic form *ἴα*. This accent is apparently Indo-European.

**212**. *μύριοι* was originally Indefinite in sense 'innumerable,' and then took **2́**; but in the sense of 10,000, it took **R** like *χίλιοι*. Compare Hesiod, *Works and Days*, 250, *τρὶς γὰρ μύριοί εἰσιν* with the exactly parallel phrase, *Theogony*, 364, *τρὶς γὰρ χίλιαί εἰσι.*

Compound Numerals—

(*a*) With *καί*, are accented on the *καί*. As *τρισκαίδεκα.*

(*b*) Without *καί*, on the Second Member. As *δεκατρεῖς.*

### Accentuation of Indeclinable Words

**Adverbs—**

**213**. Many Adverbs are merely Cases of Nouns or Adjectives, and are accented as such. As *βίᾳ, τριπλῇ, εὐθύ, σοφώτατα, μάκραν.*

*ἀμέλει*, 'don't trouble,' 'of course,' is an Imperative from *ἀμελεῖν*.

**214**. Others consist of a Preposition and Case, written as one word; and these have the accent of their Second Member (compare **227**). As *παρα-χρῆμα, δια-κενῆς, ἐπ-ίσης, καθ-όλου, προὔργου* for *πρὸ ἔργου.*

*N.B.*—In *ἐκποδών* and *ἐμποδών*, formed on the same pattern, **1̂** has been changed to **1́**.

**215**. Adverbs in *-θε* (*-θεν*), *-θι*, *-σι*, *-σε*, and *-ζε* (apparently for *-σ(ε)δε*), which were either originally Cases or are used as such, follow the accent of the word from which they are Derived.

**216**. Thus from words with **1́** we have Adverbs with **2́** or **2̂**. As *ἀγρό-θεν, ἀγρό-θι* from *ἀγρό-ς, ἀρχῆ-θεν* from *ἀρχή, αὐτό-σε, ἐκεῖ-σε, ἐγγύ-θεν, χαμᾶ-ζε.* So also *ἐντεῦ-θεν.*

**217.** Others take **R**. As *θύρᾱ-θεν, θύρᾱ-σι, ὥρᾱ-σι, πέρυσι, ὁποτέρω-θι, ἑτέρω-σε, θύρα-ζε, ἔρα-ζε.*

*πάντοθεν* or *παντόθεν* varies, as the accent of *πᾶς* varies (**116** (*b*)). *κυκλ-όθεν, -όθε, -όσε* follow the original accent of *κύκλος*, which was **κυκλός*, like the Sanskrit *cakrás*.

**218.** A number of these Adverbs have Cognates in *-ου, -σι, -η* belonging to the Same Bases and keeping the Same Base Accent. Thus *οὐδαμό-θεν, -θι, -σε* and *οὐδαμ-οῦ* (*=όὐ*), *-οῖ, -ῆ*; *παντᾰχό-θεν, -θι, -σε, πανταχ-οῦ, -οῖ, -ῆ. ὑψό-θεν, -θι, ὑψοῦ. οἰκο-θεν, -θι, -σε, οἴκοι. πέδο-θεν, -σε, πέδοι.*

**219.** The difference in Accent between *οἴκοι* ('Locative') and *οἶκοι* (Nom. Plur.) shows a difference in Quantity (compare **73**), which, as we gather from evidence in Lithuanian, goes back to Indo-European times, the *-οι* in *οἴκοι* having Three Moras, and the *-οι* in *οἶκοι* Two Moras. If the words were accented on the suffixes, we should get in the first case the Third Circumflex, the *ἀντανακλωμένη* of Glaucus (**35**), as in *ἁρμοῖ*, 'at the joining' or 'juncture,' 'just in time,' by *ἁρμοί*, 'joints.' So in *Ἰσθμοῖ* by *ἰσθμοί*.[1] A similar formation with a different vowel (as in Doric *τουτεῖ*, etc.) is *ἐκεῖ*, whence are formed *ἐκεῖσε, ἐκεῖθεν.*

**220.** *Adverbs* in *-ως*. These, which appear to have been Ablatives originally, are accented like the Genitive Plural of their Adjectives. As *καλῶς* like *καλῶν* from *καλός*, *ἀξίως* like *ἀξίων* from *ἄξιος*, *εὐσεβέως*, contracted *εὐσεβῶς*, like *εὐσεβέων*, contracted *εὐσεβῶν*, from *εὐσεβής*.

**221.** So *ὁμῶς*, from *ὁμός*, 'likewise,' *ὧς*, 'thus' in the collocations *καὶ ὧς*, 'even so,' *Iliad*, 11. 720, *οὐδ' ὧς*, *Odyssey*, 2. 23 (according to the Grammarians).

But *ὅμως*, 'all the same' 'nevertheless'; *αὔτως*, 'merely'; *ὡσαύτως*, 'just so'; *τώς*, 'that way,' and the Conjunction *ἕως*, 'while,' with its correlative *τέως*.

**222.** Adverbs in *-δε*.—If the *-δε* (an Enclitic particle) is attached to an Actual Word, the Last Syllable of this receives the accent. Thus *ἐνθά-δε, διχά-δε, ἐνθέν-δε.*

In the Homeric *πόλεμόνδε, οἶκόνδε*, the *δε* is treated as an ordinary enclitic, and so the Noun has two accents. Compare **273**.

[1] Compare P. Giles, *Manual of Comparative Philology* (1901), § **271**.

If what precedes is not an Actual Word, the accent is **R**. As *οἴκαδε, ἄγραδε, φύγαδε.*

223. Other Adverbs mostly take **R**. As *ἄνω, αὔριον, δεῦρο.*

224. *Exceptions—*

A. In **1́**.

(*a*) The Demonstrative Particle -ι in Composition with Adverbs, Adjectives, etc., as *νυν-ί, οὑτοσ-ί.*

(*b*) Polysyllables in (i) -ῐ́, and (ii) -ει or -ῑ́. As *νεωστί, ἐγερτί. ἀκονιτεί, πανδημεί* (*-ῑ́*).

(*c*) Adverbs in -δον (-δα) As *χανδόν χανδά, ἀναφαν-δόν* (*-δά*), *σχεδόν, βοτρυδόν.*
*Except* ἔνδον.

(*d*) In -ξ. As *ὀδάξ, διαμπάξ, ἀπρίξ.*
*Except* ἅπαξ, πέριξ.

(*e*) In -ας. As *ἑκάς, ἀγκάς.*
*Except* ἔμπας, πέλας.

(*f*) Polysyllables in -ις (except as below). As *λικριφίς, ἀμοιβαδίς.* And *ἀμφίς, χωρίς.*

(*g*) In -υς. As *ἐγγύς, εὐθύς.*
*Except* ἄντικρυς and compounds of *ἐγγύς.*

(*h*) Also ἀεί (*αἰέν*), χαμαί. ἀλλά, *θαμά.* ὀψέ, οὐδέ, μηδέ. ἀντικρύ, μεταξύ. *ἐκτός, ἐντός, ἐτός,* 'in vain.'

ἀλλά, 'otherwise,' 'but,' is an Unemphatic form of ἄλλα, Neuter Plural of ἄλλος.

B. In **2́** and **2̂**.

**2́**. (*a*) In -ακις (-ακι). As *πολλάκι(ς), δεκάκις.*

(*b*) In -ικα (Adverbs of Time). As *αὐτίκα, πηνίκα.*

(*c*) In -ίνδα (of games). As *μυίνδα παίζειν,* 'play blindman's buff.'

(*d*) *ἀτρέμα* (*ἀτρέμας*), *ἠρέμα ὑπόδρα χαμάδις.*

**2̂**. *ἐνταῦθα, τηνικαῦτα.*

225. Monosyllabic Adverbs and Conjunctions take **1́**. As *μάψ, λάξ, πλήν, πρίν, μέν, γάρ, ἄν, καί, μή.*

226. *Except* R. (1) Relatives and Interrogatives. As *οὗ, οἷ, ποῖ, πῇ, πῶς.*

(2) *ἦ*, 'truly,' *αὖ, εὖ, οὖν, νῦν*, 'now' of time. For Enclitic *νυν* see 268 (1).

On *ὡς* and other so-called Proclitics see 240 *sqq.* On Enclitics, see 268 *sqq.*

227. Compound Adverbs. Those formed by simple Juxtaposition of words have the accent of their Second Member (compare 24) unless this is an Enclitic. As *οὐκέτι, ἐς-τρίς. ἀτάρ* (cf. Latin *at*) and *αὐτάρ* (cf. Latin *aut*) are compounds of *ἄρ*, a form of *ἄρα. ὅταν*, however, follows the accent of *ὅτε.*

228. In some Compounds with Prepositions we find R. As *ἔμβραχυ, σύνεγγυς.* So in *κάταντα*, etc., *πολλὰ δ' ἄναντα κάταντα πάραντά τε δόχμιά τ' ἦλθον* (*Iliad*, 23. 116). So in *ἐπίτηδες* (Attic) for which Homer has *ἐπιτηδές.* Compounds with an Enclitic for their Second Member follow the rules for Enclisis, 271. As *οὔποτε.*

## Accentuation of Prepositions

229. Improper Prepositions are Adverbs used to govern a Case. They are accented like other Adverbs.

Examples of R:—*ἄνω, ἄμα, ἄνευ, ἄνευθεν, ἕνεκα.*

of 1́:—*ἐγγύς, ἰθύς, ἐκτός.*

230. Prepositions Proper. These are either Monosyllables or Disyllables. Disyllabic Prepositions contain either Two or Three Moras.

231. Disyllabic Prepositions containing Three Moras invariably take 1́ on the last. So *διαί, καταί, ὑπαί*, also *ὑπείρ*, and *ἀντί, ἀμφί.*

231*. Disyllabic Prepositions containing Two Moras with the Last Vowel Short, but *excluding* *ἀνά* and *διά*, are accented in two different ways according to their function in a sentence. They (*a*) sometimes take 1́, as *παρά*, (*b*) sometimes R, as *πάρα* ('Anastrophe,' see 290 below).

232. Monosyllabic Prepositions take 1́. As *πρό, πρός, ξύν.* So also those mentioned in 240.

### Accentuation of Interjections

**233**. Their accents are hardly reducible to rules. Those in -ξ take ´1. As παπαιάξ, which is an extended form of παπαῖ.

Sharp cries usually take ´1. As ἰού, ὤ, 'oh!' (but ὦ, of the Vocative **O** has **R** (compare **88**)), ἦν, 'see!' and it is significant that in this sense the Imperative ἰδοῦ (**134**) becomes ἰδού. ἆ, 'ah!' and φεῦ, 'alas!' are less violent exclamations. Compare the remarks in **29** on the meaning of the High Pitch.

### Accentuation of Proper Names and Foreign Words

**234**. The detailed consideration of Names of Persons and Places does not fall within the scope of this book. For these the works of Göttling and Chandler should be consulted. Roughly speaking, they are subject to the same rules as Common Nouns. When formed from these or from Adjectives, they sometimes retain their original accents; but not unfrequently they are accented differently, διαστολῆς ἕνεκα. In the latter case the accent is frequently Recessive, cf. **145**; in Names of Persons we can trace the influence of the Vocative. But the converse differentiation is also found, as in words in -μενης, *e.g.* Σωζομενός by σῳζόμενος. In abbreviated names we naturally find circumflexes, as Μηνᾶς for Μηνόδωρος.

Foreign Proper Names, if they appear in a Greek form, are not accented differently from Greek Names. If they keep their non-Greek endings, attention is usually drawn to this by the accentuation ´1, *e.g.* Ἰωσήφ.

## CHAPTER III

### Accentuation of Words in a Sentence

235. Hitherto we have been dealing with what may be called the Inherent Accents of Greek words. But their accentuation in a Sentence is not uniform. It varies with their Environment.

Thus it makes a difference whether words are (A) grouped with, or attached to, what immediately Follows them, or (B) grouped with, and attached to, what immediately Precedes them.

236. To this Attachment the Greek grammarians give the name of ἔγκλισις, 'leaning on,' and they distinguish between words that are from time to time attached to other words, for which they use only the Present Participle of the Verb ἐγκλινόμενος, and words that habitually 'lean on' preceding words, for which they specially use the Adjective ἐγκλιτικός, *i.e.* 'having the property of attachment.'

237. In both (A) and (B) there is change of accent, but with important differences. In (A) the resultant accent is Grave; in (B) it is Acute. On this difference see more below.

If we consider a word from the point of view of the accent on that to which it is attached, which we may call its Prime Word (*cf.* **264**), the attachment in (A) is Pre-accentual, in (B) Post-accentual.

238. The well-known German scholar Gottfried Hermann elevated a Subdivision of (A) into a special Class, for which he invented the name 'Proclitics.'

239. These Proclitics comprised (i) a number of Monosyllables usually printed Without Accents; (ii) certain Prepositions usually accented on the last, and other words

which in most circumstances appeared to have No Real accent of their own.

240. Under (i) were included the following, which are left without accents when they Precede the word to which they Refer:—

*ὁ, ἡ, οἱ, αἱ*, Masculine and Feminine Nominatives of the Article.

The Prepositions *ἐξ* (*ἐκ*), *εἰς* (*ἐς*), *ἐν* (*εἰν*), and *ὡς*.

The Conjunctions *εἰ* (*αἰ*), *ὡς* and the Negative Adverb *οὐ* (*οὐκ*).

241. The non-accentuation of these words has been taken by editors from Manuscripts. The Ancient Grammarians knew nothing of it; and they accent these Proclitics just like other Monosyllables; the Article, for example, just like the Relative Pronoun.

242. Further, the omission of the Accent Mark seems to have no warrant in the Pronunciation, into which it would introduce strange anomalies. For why should *ὁ, ἡ, οἱ, αἱ* have been marked off in pronunciation from *τὸν, τὴν, τὸ* and *τοὺς, τὰς, τὰ*? We have *ξὺν Ἀρτέμιδι* and *Ἀρτέμιδι ξύν* (293) corresponding: why then have we *ἐκ κακῶν* and *κακῶν ἔξ*, which do not correspond? Why, again, should *μή* have an accent and *οὐ* have none?

243. It is noteworthy that all these words begin with a Vowel, and the omission of the accent mark would at once distinguish them when written from other words for which they might be mistaken, that is to say the Relative Pronoun *ὅ, ἥ, οἵ, αἵ, ἕξ* 'six,' *εἷς, ἕν, ὧς* 'thus,' *εἶ, οἶ*. *ἔξ, ἔν*, and *οὔ* were liable to be confused with *ἕξ, ἐν*, and *οὗ*, notwithstanding the difference in Breathing, as we can see from the passage of Aristotle quoted below and from the remarks of Herodian on the variants *ἔν* and *ἐν*, in *Iliad*, xxiii. 731, which consider this difference only. *ἔκ* and *ἐς*, being merely minor varieties of *ἔξ* and *εἷς* (the forms before Vowels which for a Greek were the dominant forms, cf. 64 *sqq.*), would follow their accents. The omission of the accent mark from these words is thus a pure convention, justifiable

no doubt from the side of convenience, but without external warrant or intrinsic validity.

244. In the case of οὔ it is actually misleading. This important particle always had the Acute, Herodian, i. 504. 6 (Lentz) τοῦτο δὲ καὶ ἐν τῇ συνεπείᾳ[1] ὀξύνεται, confirmed by a much earlier authority. For Aristotle, in discussing the reading of *Iliad*, xxiii. 328, τὸ μὲν ΟΥ καταπύθεται ὄμβρῳ (*Sophist. Elench.*, p. 166*b*, 5), says the difficulty there is solved 'by regarding the accent and uttering ου with a higher pitch,' λύουσι γὰρ τῇ προσωδίᾳ τὸ οὔ λέγοντες ὀξύτερον, that is, not as in τὸ μέν οὐ which gives the enclitic form of οὗ, 'of it.' This pronunciation is preserved in the Negative form of the Compound with οὖν, οὔκουν, 'surely *not*,' as distinguished from the Affirmative οὐκοῦν, which was originally Interrogative, = Latin 'nonne?'

245. There is no reason then for separating these Monosyllables from others with an Acute on their Last Syllable.

## A. Enclinomena

246. An Acute Accent on the Final Syllable of any word in a sentence is changed to a Grave; or, in our notation, ˊ becomes ˋ, except before a Stop, a Sensible Pause or an Enclitic.

The word used for this mode of accenting is sometimes ἐγκλίνειν and sometimes βαρυτονεῖν.

247. Thus in—

> καὶ μαχόμην κατ' ἔμ' αὐτὸν ἐγώ· κείνουσι δ'ἂν οὔ τις
> τῶν οἳ νῦν βροτοί εἰσιν ἐπιχθόνιοι μαχέοιτο.

Καὶ, αὐτὸν, ἂν, οἳ have ˋ; but ἐγώ ˊ because of the Stop, and βροτοί ˊ because of the following Enclitic.

248. A Vocative, being extraneous to a sentence (compare

[1] This means 'even in continuous discourse,' *i.e.* in the middle of a sentence. συνεπείᾳ is an emendation of Göttling's. The MSS. have συνηθείᾳ, which would mean 'in the ordinary dialect' as distinguished from Homer.

88), requires ἰ before it. So does a Full Stop or a Colon. Before a Comma practice varies.

The Interrogatives τίς; 'who?' τί; 'what?' (and, as already said, οὔ, 'not') are exempt from this rule. See **29, 244, 262.**

249. The meaning of this change has been a matter of much dispute, due, it would appear, in the first instance to the use of an ambiguous sign. If the ὶ be taken to be the ordinary Grave, a simple Falling tone, the result would be that the word would, in nearly every case, have no distinctive accent at all, contrary to the canon of **121**, inasmuch as there would be a continuous fall from its beginning to its end. Furthermore, since the ὶ is replaced by ἰ in certain positions, we should have a most violent substitution of a Rising for a Falling pitch. To escape these difficulties some have held that the 'Acute' accent lost its high pitch and became a Stress accent. This must be at once ruled out. There is no shred of evidence that Classical Greek Speech, either here or elsewhere, knew any sensible differences of force; and it is idle to appeal to the Modern Greek's pronunciation of it with Stress. For the Modern Greek makes no distinction between the acute, the grave, and the circumflex.

250. The earliest evidence that we have is that which can be gathered from Plato, *Cratylus*, 399 A. where he is explaining the way in which the two words Διι φιλος became the proper name Διφιλος. He says, 'We often insert some letters and remove others to make such names as we desire; and we shift the high pitches (ὀξύτητας) as in Διι φιλος Here to obtain a name from a phrase (ἀντὶ ῥήματος ὄνομα) we remove one of the iotas and pronounce the middle syllable with a low pitch instead of a high (ἀντὶ ὀξείας τῆς μέσης συλλαβῆς βαρεῖαν ἐφθεγξάμεθα).' We can infer from this so much only that the accent of Διὶ in Διὶ φίλος was not an ordinary Grave, or Plato would have said something about its appearing as an Acute in Δίφιλος.

251. Something more can be gathered from what the professional grammarians tell us. Apollonius Dyscolus in

his very clear discrimination of *ἐγκλινόμεμα* and *ἐγκλιτικά*, *On the Pronoun*, 35, 25 *sqq.*, says the first 'only puts the Acute to sleep' (*κοιμίζει τὴν ὀξεῖαν*); but the latter with extinguishment of its own accent turns the preceding Grave into an Acute.' So conversely the action of a following Enclitic which requires a Grave to become an Acute is described as 'awakening' (*ἐγείρειν*), or 'invigorating' (*ῥωννύναι*), the accent. These contrasted expressions can only mean that the Pitch of the final vowel was Lowered, or Raised, as the case might be.

252. But it does not follow that it was lowered to the same level as the Grave or unaccented syllables preceding it. It would be enough if it were lowered to the level of a 'Middle' Accent (33), thus retaining a relative prominence.

253. If, as in the face of the evidence we can hardly deny, a Middle accent existed in Greek, it would be just here that it was most observable. For here it stood midway, as it were, between a low pitch, or pitches, and a higher pitch, and attention would be drawn to it as the syllable of the word upon which it fell would be recognised as having in other circumstances, as before a Pause or an Enclitic, a higher pitch than its present one. That this 'Middle' accent was not generally discriminated from the Grave need not surprise us. A passage in the valuable account of the Latin Grammarian already cited, 33 *n.*, deals instructively with this very point. 'But this is enough about the Middle Accent (de media prosodia) to show the need of investigating it. Still those who are ignorant of it, knowing only what they have studied in school, are not to be censured. Nor would I either charge with error their teachers, who recognise three accents only, if they do this for edification (docendi causa), being themselves aware of a Fourth. In common use, as we must realise, the accents are three. The Middle Accent, which lies on the border between two (inter duas quasi limes), more nearly resembles a Grave than an Acute (grauioris quam acutioris similior est), and, therefore, is relegated to the lower instead of the higher class. For there is general agreement among the most competent judges about this,

that in a word there can be only one Acute accent though there may be several Graves.'

**254.** Our hypothesis receives strong support from the Delphian musical incriptions (42), which show that these 'Grave' syllables, while higher in pitch than the preceding syllables, were either Lower or, at least, Not Higher than the Initial Syllables of the following words.

**255.** A further corroboration of the view that this 'Grave' was something more than the ordinary one, and that in it the Acute was not dead, but, as the Grammarians phrase it, only 'dormant,' may be found in the treatment of accented vowels in Elision (**300**), where the accent of the Elided Vowel is not lost but appears as an Acute on the preceding Syllable.

**256.** We can now interpret the sign which here will denote a Forward Enclisis. Just as in *αὐταρ* (**45**) the grave mark (ˋ) was used to show that the *αὐ* was pronounced on a lower pitch than the following *α*, so was it used in *καλὴ παρθένος* to show that the *ὴ* was pronounced on a lower pitch than the *α* of *παρθένος*, upon which it 'leaned.'

**257.** A very different explanation of the writing of a Grave accent for an Acute has lately been advanced by a German scholar, B. Laum.[1] He holds that words of More than One Syllable were pronounced in the same way whether written with ί or ὶ, and that the Grave Mark arises out of the mode of writing already described, in which it was placed over the last syllable but one of a word to show that there was an Acute on the Last; that in process of time through the tendency of writers to move such signs further and further to the right it came to rest on the Last Syllable, and that the Byzantine Grammarians incorporated this practice in their systems of accentuation, without understanding its purport. Until more evidence is adduced the theory will remain a merely ingenious speculation.

**258.** Monosyllables and the words which Hermann included under his Proclitics appear to have been differently treated from other Oxytones. The bond of connexion between these and the next following words was undoubtedly closer. In Greek, as in other languages, an Article or Preposition followed immediately by its

[1] *Rheinisches Museum*, vol. 73 (1920), pp. 1-34, a summary of a longer paper still unpublished.

noun was felt to be a whole, as we know from the evidence of inscriptions in which the two words are written as one. And in his work on 'Syntax' Apollonius Dyscolus observes that whereas Διὸς κόρος (=Διὸς υἱός) is differently accented from Διόσκορος, this is not true of, *e.g.*, κατὰ and γράφω, of which he says that 'the accentuation does not show if it is two Parts of Speech, or only one' (τὸ δὲ κατα γραφω εἴτε δύο μέρη λόγου ἐστὶν εἴτε καὶ ἓν οὐκ ἐνδείκνυται διὰ τῆς τάσεως).

259. Another difference is seen in Elision, in which, unlike other oxytones, Prepositions and so forth lose the Accent of the elided vowels entirely. It would seem, then, that in these words the Acute of their Finals had sunk into the ordinary Grave or, in other words, its pitch was no higher than that of other Unaccented Syllables. This would agree with the fact that in Byzantine and in Modern Greek they are treated as Unaccented.

260. It is true that in the Delphian Musical Inscriptions they are not distinguished from other oxytones (42), but this is not conclusive. Traditional pronunciations linger on in singing when they have disappeared in common speech. The 'e mutes' of French are still sung though they have long ceased to be spoken.

## B. Enclitics Proper

261. As already said, there is a class of words that in a sentence habitually have No Independent or Proper Accent, but are attached to, or 'lean on,' the preceding word, being thus distinguished from 'Orthotones,' that is words with Upright or Erect accent (ὀρθονονούμεναι, ὀρθαί).

262. This subordination of a word to others implies a weakening of its individuality or importance, which may be illustrated from the history of τίς, τις. They were originally one word with the meaning of 'any.' When used as an Interrogative, τίς, τί had and always retained the Rising Tone appropriate to Questions, which, as Apollonius

tells us, was used for that reason and not to distinguish τίς from τις (οὐ γὰρ ἕνεκα διαστολῆς (11) τό 'τίς' ὀξύνεται ἀλλ' ἕνεκα πεύσεως). τίς; '*Any*one?' τί; '*Any*thing?' τίνος; '*Any*one's?' passed by an easy transition into the sense of '*Who?*' '*What?*' '*Whose?*' Compare the Latin *quis, qui*, which is both Interrogative and Indefinite, showing the connexion of meaning indicated in the compounds 'ecquis?' 'numquis?' In Greek it is sometimes indifferent whether we translate τί by 'what?' or by 'Anything?' as in Pindar, *Pythians*, 10. 4, τί κομπέω παρὰ καιρόν; With weaker emphasis 'anyone' becomes enclitic, as εἴ τις = Latin 'si quis.' This distinction of meaning is preserved in compounds with Relatives. So in ὅστις; in Dependent or in Quoted Questions, a compound of τίς; as in εἶπ' ἄγε μοι καὶ τόνδε, φίλον τέκος, ὅστις ὅδ' ἐστί (Homer); τίς γὰρ εἶ; ‖ ὅστις; ‖ πολίτης χρηστός (Aristophanes). This is a different word from ὅστις, 'whoever' = Latin 'quicumque,' a compound of τις.

**263.** If for any reason Enclitics have to take an accent, that accent is ˊ, except that the Genitive Dual and Plural of τις have ˆ τινοῖν, τινῶν.

**264.** The group formed by an Enclitic Word with the word that precedes it, its Prime Word, is treated as a whole, in which the Prime Word's own Accent is retained, and subject to the General Laws of Greek Accentuation an Acute Accent ˊ is placed on the Final Mora of the Prime Word.

**265.** Accordingly the application of Enclisis in particular cases depends on

(*a*) the Form and Accent of the Enclitic, and
(*b*) the Form and Accent of the Prime Word.

**266.** It is subject in especial to the Laws that restrict the Accent in reference to Quantity. But it must be noted that in Enclitic Combinations more latitude is allowed than in separate single words, a relic, as it would seem, of the greater freedom of Greek Accentuation in earlier times (**51**). But more than Four Moras are never left unaccented.

**267.** Enclitics are either Monosyllables or Disyllables and contain from One to Four Moras. They include

**268.** 1. The Monosyllables γε, τε, κε (κεν) and ῥα (Homer): τοι, περ, νῦν (νυ) θην.

These words can never begin a Sentence or Clause, and are under no circumstances accented. They are sometimes distinguished from other Enclitics as ἐγερτικά, because all they do is to 'revive' the preceding Grave Accent. (For ἐγείρειν see **251**.)

**269.** 2. The Indefinite Pronoun τις, 'any,' 'some,' with its cognate Adverbs πη, ποι, που, πω, πως: ποθὲν, ποθὶ, ποτέ.

**270.** 3. The Non-Emphatic Forms of the Oblique Cases, Singular and Plural, of the Personal Pronouns ἐγώ, 'I'; σύ, 'thou' ('you'); and οὗ, 'of him, her, it.'

Also according to some αὐτόν, 'him.' As in *Iliad*, 12. 204, which is read κόψε γάρ αὐτον ἔχοντα κατὰ στῆθος, and *Odyssey*, 17. 367, οἱ δ' ἐλεαίροντες δίδοσαν καὶ ἐθάμβεόν αὐτον.

4. The Present Indicative of εἰμί, 'am,' and φημί, 'say.' *Except* the Second Person Singular εἶ, 'art' and φῄς, 'sayest,' though the Homeric εἰς and ἐσσί are Enclitic. These two verbs are the sole survivors of the Unaccented Indo-European Verb (**87**). εἶ (compare the Sanskrit *ási*) and ἔστι (for which see **282**) contain accented forms.

## Rules of Enclisis

**271.** (i) *Prime Word* with ὶ for ί. If the accent of the Prime Word is ὶ, representing ί in the Middle of a Sentence, then it appears as ί before All Enclitics and the Enclitic has No Accent.

As πατήρ τις, πατήρ που, πατρί τινι, πατήρ φησιν, ἀπό τινος, ὥς τινος, ἔκ τινος.

The same holds for Groups which from frequent use are written as compound words. As μήποτε, οὔτις, ὅντινα, οὕστινας.

272. (ii) *Prime Words* with 1̂. The Circumflex of the Prime Word remains and the Enclitic has No Accent.

As πῦρ τι, φιλῶ σε, καλῶς πως, καλοῦ τινος, καλῶς ἐστιν, καλῶν τινων. ᾧτινι, ὧντινων.

There seems to have been in certain cases a tendency to replace the Grave of the Circumflex by an Acute, as in (i) above. Then the preceding Acute had of course to be dropped. Thus in a papyrus containing *Odyssey* 23. 234, ὧν τε is written ὼν τε.

273. (iii) *Prime Words* with 3́, and 2̂ or 2́ *with* Trochaic *Ending*. All these groups are accented in the same way. The Prime Word Retains its own accent, the Enclitic has No accent; but instead there is a Second Acute accent 1́, on the last Mora of the Prime Word.

As with 3́ ἔλαβέ τις, ἄνθρωπός τις, ἄνθρωποί τινες.

„ 2̂ οἰκός τις, οἰκοί τινων.

„ 2́ ἔνθά τε, ἔνθά μοι, ἔνθα ποτε, λάμπέ τε, and (with the Homeric Division of Syllables, 61) ὄφρά σε.

The last mentioned accentuations are established by the express testimony of the grammarians, and supported by indications in the best papyri and MSS., while they are indirectly confirmed by the evidence of the *Delphian Musical Inscriptions*, 42. 4, but they are disregarded by the editors of classical texts.

274. (iv) *Prime Words* with 2́.

(*a*) The Monosyllabic enclitics have No accent as in (ii). As λέγε τι, λέγω τι, σῴζω πως.

(*b*) The Disyllabic enclitics have an Accent on their Last Mora, either 1̀ or 1̂, as determined by the rule of 263.

As μεγάλοι τινὲς, μεγάλα τινὰ, μεγάλοι εἰσί, παίδοιν τινοῖν.

275. Prime Words Ending and Enclitics Beginning with Double Consonants show peculiarities.

276. (1) Words in -ξ or -ψ with accent 2̂ followed by the enclitic ἐστίν are not accented according to (ii) as οἰκός ἐστιν, but according to iv (*b*). As κῆρυξ ἐστὶν, λαῖλαψ ἐστὶν. The reason for this appears to be that in the conjoint words κηρυκσεστιν the enclitic accent would have had to move a Mora further back than in οἰκοσεστιν in order to fall on the Vowel.

277. (2) The Grammarians report that Enclitics beginning with σφ-, viz. *σφε, σφι(ν), σφεων, σφισι, σφεας*, throw an accent on to All Prime Words with 2́. As *ἵνά σφισι, ἄρά σφιν, ὅτέ σφεας*. So in a fragment of Callimachus (284), '*τόξού σφεών τις ἄριστα Κυδωνίου*.' The reason of this accentuation is obscure and editors generally ignore it.

278. The enclisis of the Unemphatic Forms of the Plural Pronouns *ἡμεῖς, ὑμεῖς* must be specially noted. It offers a striking resemblance to the Recessive Accent in the Verb (87). Their Accusative, Genitive and Dative when enclitic are accented on the First Syllable, taking 2́ or 2̂ according to the Quantity of the Second. Thus *ἥμᾱς* (rarely *ἧμᾶς*), *ἥμων, ἥμῑν* or *ἧμιν*, and similarly with *ὑμεῖς*.

Examples:—*Odyssey*, 16. 371 *sq.*, *ἡμεῖς δ' ἐνθάδε οἱ φραζώμεθα λυγρὸν ὄλεθρον | Τηλεμάχῳ μηδ' ἧμας ὑπεκφύγοι*: *Iliad*, 17. 415, *ὦ φίλοι, οὐ μὰν ἥμιν ἐυκλέες ἀπονέεσθαι*, so again in 417: *Iliad*, 24. 33, *σχέτλιοί ἐστε, θεοὶ δηλήμονες· οὔ νύ ποθ' ὔμιν | Ἕκτωρ μηρί' ἔκαιε βοῶν αἰγῶν τε τελείων*: Sophocles, *Philoctetes*, 464 *sq.*, *ἡμεῖς δ' ἴωμεν ὡς ὁπηνίκ' ἂν θεὸς | πλοῦν ἧμιν εἴκῃ τηνικαῦθ' ὁρμώμεθα*: Aristophanes, *Acharnians*, 85, *εἶτ' ἐξένιζε παρετίθει θ' ἥμιν ὅλους | ἐκ κριβάνου βοῦς*.

In Babrius this accentuation is often required by the scansion, as in 9. 9, *ἄναυλα νῦν ὀρχεῖσθε κρεῖσσον ἢν ὕμας | πάλαι χορεύειν ἡνίκ' εἰς χοροὺς ἠὔλουν*. See 25.

It is to be noted that in current texts small regard is paid to these distinctions, the non-enclitic forms being printed throughout.

### *Retention of Accent*

279. In certain circumstances Enclitics are found with an Accent.

280. Indefinite Pronouns and Adverbs. An orthotone *τὶς* is exceptional, and we should write *τίς* in passages like Aeschylus, *Choephoroi*, 650, *τίς ἔνδον, ὦ παῖ*; See 262.

Modern Editors give it an accent also—

(*a*) When it carries some Emphasis, as in Aristotle, *Politics*, 3. 12, p. 1282*b*, *δοκεῖ δὲ πᾶσιν ἴσον τι τὸ δίκαιον*

εἶναι· τὶ γὰρ καὶ τισὶ τὸ δίκαιον. So when preceded by the Article in the Singular Number, as ἡ τὶς γραμματική. Aristotle, *Categ.* 2. 2, ὁ τὶς ἄνθρωπος, 'the individual man.'

(*b*) When it Begins a Verse. As οὐδέ τι Νηλεὺς | τῷ̔ ἐδίδου (τῳ = τινι), *Odyssey*, 11. 288, or a sentence (this seldom occurs), Plato, *Theaetetus*, 147B, γελοία ἄρα ἡ ἀπόκρισις τῷ̔ ἐρωτηθέντι ἐπιστήμη τί ἐστιν ὅταν ἀποκρίνηται τέχνης τινὸς ὄνομα· τινὸς γὰρ ἐπιστήμην ἀποκρίνεται οὐ τοῦτ' ἐρωτηθείς, or after a stop, as after a Parenthesis or a Vocative, πῶς γὰρ ἄν, ἔφην ἐγώ, ὦ βέλτιστε, τὶς ἀποκρίναιτο;

(*c*) In the combination τινὲς μὲν . . . τινὲς δὲ, 'some . . . others.' So also ποτὲ μὲν . . . ποτὲ δὲ, 'some times . . . other times,' as πότερον ἀληθῆ φῶμεν ἀεὶ τοὺς ἀνθρώπους δοξάζειν ἢ ποτὲ μὲν ἀληθῆ ποτὲ δὲ ψευδῆ.

**281.** Verbs.—The enclitic forms of εἰμί, 'am,' are Accented—

(*a*) At the Beginning of a Sentence or Verse. As τῷ̔ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος Ἀργεϊ μέσσῳ | εἰμί, *Iliad*, 6. 224 *sq.*; πολλαὶ δὲ γυναῖκες | εἰσὶν ἐνὶ κλισίῃς ἐξαίρετοι, *ib.* 2. 226.

(*b*) After a Parenthesis or Vocative. As σκολιὸς δὲ ταύτῃ, κάταπερ ὁ Μαίανδρος, ἐστὶ ὁ Νεῖλος, Herodotus, 2. 29; ἐγώ τοι, μῆτερ, εἰμὶ παῖς σέθεν, Euripides, *Bacchae*, 1118.

(*c*) In an Elision. As καλὸς δ' εἰμί, *but* καλὸς δέ εἰμι.

**282.** The Third Person Singular is accented **2**, ἔστιν, (i) at the Beginning of a Sentence or Verse. As πέπλον δ' ὅς τις τοι χαριέστατος ἠδὲ μέγιστος | ἔστιν ἐνὶ μεγάρῳ, *Iliad*, 6. 271 *sq.*; (ii) when Immediately following οὐκ, μὴ, εἰ, ὡς, ἀλλὰ, καὶ, or τοῦτο, as οὐκ ἔστι. It is also customary to write it so; (iii) if it expresses Existence, or Possibility, as in ἔστι δ' ὅπη νῦν ἔστι, Aeschylus, *Agamemnon*, 67, Ἥρη, κεῖσε μὲν ἔστι καὶ ὕστερον ὁρμηθῆναι, *Iliad*, 14. 313; (iv) before a Relative Pronoun or Adverb in phrases such as ἔστιν οἵ, ἔστιν ὡς, ἔστιν ὅτε.

ἔστι (compare the Sanskrit *ásti*) has preserved the accented form of the Indo-European Verb (270).

283. *φημί.* The enclitic forms of *φημί*, 'say,' are Accented—

(*a*) At the Beginning of a Verse or Sentence. As *φασὶ σὲ μὲν Πηλῆος ἀμύμονος ἔκγονον εἶναι*, *Iliad*, 20. 206; *φησὶν γὰρ ἐν ἀθανάτοισι θεοῖσι | κάρτεΐ τε σθένεΐ τε διακριδὸν εἶναι ἄριστος*, *Iliad*, 15. 107, 108.

(*b*) When separated from the adjoining words, as in *ἔστω, φησίν, ὑπὲρ αὐτοῦ ἡ αὐτὴ τιμωρία*, Demosthenes, *Aristocrates*, p. 650, 11.

284. Personal Pronouns are Accented—

(*a*) When used with Emphasis, especially in Contrasts. As *οὐδὲ γὰρ οὐδ' ἐμέ φημι λελασμένον ἔμμεναι ἀλκῆς*, *Iliad*, 13. 269; *εἵνεκ' ἐμεῖο κυνὸς καὶ Ἀλεξάνδρου ἕνεκ' ἄτης*, *ib.* 6. 356. So in the same line *σεο* is differently accented at *Iliad*, 3. 446: *ὥς σεο νῦν ἔραμαι καί με γλυκὺς ἵμερος αἱρεῖ*, and at *Iliad*, 14. 328: *ὡς σέο νῦν ἔραμαι*, κ.τ.λ., because in the first passage there is No Contrast, whereas in the second Hera is contrasted with Semele, Alcmene, and other Fair Women.

But when they are followed by other Pronouns or Nouns in the Same Case, they are generally Enclitic, as that weakens their force. As Euripides, *Phoenissae*, 437, *παῦσαι πόνων με καί σε.*

After *ἐπεί* they remain Enclitic, however emphatic, as in *δᾶερ, ἐπεί σε μάλιστα πόνος φρένας ἀμφιβέβηκεν*, *Iliad*, 6. 355.

285. (*b*) At the Beginning of a Verse or Sentence or Clause. As *ἀλλ' ἐγὼ οὐδέν σε ῥέξω κακά, καὶ δέ κεν ἄλλον | σεῦ ἀπαλεξήσαιμι*, *Iliad*, 24. 370 *sq.*; *ἀεὶ γὰρ τὸ πάρος γε θεοὶ φαίνονται ἐναργεῖς | ἡμῖν εὖτ' ἔρδωμεν ἀγακλειτὰς ἑκατόμβας*, *Odyssey*, 7. 201 *sq.*; *πήματα | ἐμοὶ προφωνῶν*, Aeschylus, *Agam.* 882; *οὐκ οἶδ'. ἐμοὶ γὰρ οὐ θέμις πέρα λέγειν.*

(*c*) After Prepositions, as a rule. As *ἐξ ἐμοῦ, πρὸς ἐμοί, ὑπὲρ σοῦ, ἕνεκα σοῦ*, etc. *But πρός με.*

(*d*) Usually when conjoined with *αὐτός*. As *καὶ μαχόμην κατ' ἔμ' αὐτὸν ἐγώ.*

286. (*e*) The Third Personal Pronoun is Accented when it is Reflexive, whether conjoined with *αὐτός* or not. As

*πὰρ δὲ οἱ αὐτῷ | εἶσε Θεοκλύμενον*, *Odyssey*, 15. 285; *ἦ ὀλίγον οἱ παῖδα ἐοικότα γείνατο* Τυδεύς, *Iliad*, 5. 800.

### Enclitics in Succession

287. Several Enclitics following each other are usually accented according to the precept of the Grammarians that each Enclitic throws its accent on to the Preceding one, the Last being Unaccented. As *ἦ νύ σέ που δέος ἴσχει*, *Iliad*, 5. 812; *εἴ πού τίς τινα ἴδοι*, Thucydides, IV. 47. 2.

288. This is a simple rule. But it is by no means certain that it represents the actual pronunciation, and there are indications of deviation from it in particular instances. Herodian (I. p. 563, Lentz), who states the rule quite explicitly, will not apply it to cases where *πη*, *πω*, *πως* are followed by another enclitic, as in *Iliad*, 24. 553, where he accents *μή πω μ' ἐς θρόνον ἵζε*, *διοτρεφές* and good MSS. like the Venetus A offer accentuations like *οὐδέ τι μιν χρεώ*, *Iliad*, 21. 322. An old commentator on *Odyssey* 1. 62, *τί νυ οἱ*, observes that Enclitics which follow one another, particularly when ending in a vowel, owing to there being two shorts, do not vivify the accent (*οὐκ ἐγείρει τὸν τόνον*, **251**).

289. Whether a succession of enclitics is to be regarded as forming One word or Several words, a continuous string of syllables carrying High Pitches is a strange anomaly in Greek; and if the current accentuation is retained, it must be on the ground that there is nothing accredited to take its place. Attempts have indeed been made to accentuate such groups with the minimum of enclitic accents consistent with the Laws of Quantity; but they lack sanction. *εἴ πω που τινα εἶδον* is of course impossible. But would it be more likely to be avoided by *εἴ πω πού τινα*, or by *εἴ πω που τινά*? Who can say?

ANASTROPHE of Prepositions.

290. The DISYLLABIC Prepositions of 231* take R.

(i) When (*a*) being Unelided or (*b*), if elided, standing at the End of a Sentence, they follow Immediately After

(*A*) their Cases. As:

ὣ ἔπι πόλλ' ἐμόγησα δόσαν δέ μοι υἷες Ἀχαιῶν.
*Iliad*, 1. 162.

ἄστυ κάτ'· αὐτὰρ μῆλα κακοὶ φθείρουσι νομῆες.
*Odyssey*, 17. 246.

(*B*) their Verbs ('Tmesis'). As:

ζωὸς ἐών . τότε δ' ἤδη ἔχεν κάτα γαῖα μέλαινα,
*Iliad*, 2. 699.

φῆν, κακὰ πολλὰ παθόντ' ὀλέσαντ' ἄπο πάντας ἑταίρους. *Odyssey*, 2. 174.

291. (ii) When used elliptically for Verbs. As ἄπο for ἄπεστι, ἔνι for ἔνεστι, μέτα for μέτεστι, πάρα for πάρεστι.[1]

ἐνθ' ἔνι μὲν φιλότης, ἐν δ' ἵμερος, ἐν δ' ὀαριστύς.
*Iliad*, 14. 216.

οὐ γάρ τις μέτα τοῖος ἀνὴρ ἐν τοῖσδεσι πᾶσιν,
*Odyssey*, 21. 93.

292. (iii) *According to some* ἄπο was so accented if it meant *far from*, as in *Odyssey*, 6. 40, ἄπο πλυνοί εἰσι πόληος, and in phrases like ἄπο σκοποῦ, 'off the mark'; ἄπο τοῦ πράγματος, 'away from the subject.' Demosthenes, *Timocrates*, p. 701, 4. And πέρι if it meant 'exceedingly,' as in *Iliad*, 13. 727, οὕνεκά τοι πέρι δῶκε θεὸς πολεμήια ἔργα.

293. MONOSYLLABIC Prepositions differ from ordinary Oxytones only in having ἱ at the End of a Verse. As:

Τρώων καιόντων πυρὰ φαίνετο Ἰλιόθι πρό. *Iliad*, 8. 561.

ἐλθὼν ἀργυρότοξος Ἀπόλλων Ἀρτέμιδι ξύν.
*Odyssey*, 15. 410.

οὐ μέν μοι κακὸς εἴδεται οὐδὲ κακῶν ἔξ. *Iliad*, 14. 472.

So also ὡς (Conjunction, 240):

τῷ ὅγε οἰνοποτάζει ἐφήμενος, ἀθάνατος ὥς.
*Odyssey*, 6. 309.

[1] In one known example Timocreon, *frag.* 9, ὦ ξυμβουλεύειν χὲρς ἄπο νοῦς δὲ πάρα. For ἄνα in sense of ἀνάστηθι, see 299.

294. This double accentuation of Disyllabic Prepositions has long been a puzzle. The Ancient Grammarians regarded the Accent on the last syllable as normal, and the Anastrophic accent as an aberration. But modern philologists are disposed to consider the anastrophic accent as primitive and the other as a weakening, mainly on the strength of the accentuation of certain Sanskrit adverbs which correspond to Greek prepositions, themselves originally adverbs. Thus Sanskrit ápa would correspond to ἄπο (291), pári to πέρι, úpa to ὕπο. Other Sanskrit adverbs, however, show a different correspondence, as purás, Greek παρά; upári, Greek ὑπείρ, ὑπέρ. It is argued further that the 'syncopated' forms πάρ, κάτ, etc., are more likely to have come from πάρα, κάτα, etc., than from παρά, κατά, etc. The explanation of these forms is obscure. They would afford a very strong argument for the contention of the philologists if the Greek accent had been a Stress accent; but that is not the case.

295. It seems simpler to suppose that the Grammarians were right in treating ἱ as the proper accent of all prepositions, and that the Recessive Accent, here as elsewhere, has arisen from Enclisis, πάρα thus being to παρά as ὦμιν was to ὑμίν (278). In Doric, a most important witness, this accent does not appear (p. 91 (v)). On Aeolic see p. 94.

296. This does not compel us to hold that the Recessive Accent was always an enclitic one. As we have seen (87, 88), the Independent Accents of the Finite Verb and of the Vocative often coincided with the Recessive ones. Hence those of πάρα for πάρεστι and πάρα in δόμους πάρα may have differed in function, though agreeing in place.

297. There is evidence besides the statements of the Grammarians that the ἱ accent was a Real one. These prepositions, when compounded in their full form with certain monosyllabic Imperatives, take the accent on their Final syllable, as ἀπόδος, ἐπίσχες, ἀπόθου (137). But if the original accent was, for example, ἄπο, we do not see why we should not have *ἄποδος, or at least *ἀποδός, if the pre-

position lost its accent entirely. In the Delphian Musical Inscriptions there is no difference between the treatment of these words and other words with ί (42).

298. As regards *ἀνά* and *διά*, Aristarchus and the grammarians who followed him have been ridiculed for suggesting that these words did not take anastrophe, lest there should be confusion with *ἄνα*, Vocative of *ἄναξ*, and *Δία*, Accusative of *Ζεύς*. This may have only been a statement of the facts, not an explanation of their cause. But in any case it is not wholly absurd. Desire to avoid ambiguity unquestionably modifies language. The Romans did not attach *que* to the preposition *ad*, lest there should be confusion with *atque*, and we have already had more than one instance of words differentiated by their accent (85). But this explanation, while possible for *διά*, is very improbable for *ἀνά*, as that was not a word of any currency in common speech. There is, however, another way out. As I have already suggested,[1] *διά* and *ἀνά* were perhaps originally Monosyllables and consequently incapable of anastrophe.

*διά* may have come from *dya*, attested by the Aeolic preposition *ζά*, which is also a prefix in several compounds, *ζάθεος*, *ζαμενής*, etc. Then *δι* would represent *δy* just as it does in *Δία*, *Διός* by the side of *Ζεύς* = Sanskrit dyāús.

299. *ἀνά* again may be for *νά*, the form supported by Old Slavonic *na* and Lithuanian and Old Prussian forms, quoted by Boisacq, *Etymological Dictionary of Greek*, the *a* having crept in from the cognate *ἄνω*. *ἄνα*, 'Up!' is interesting as a unique example in Greek of a use common enough in English. '*Out*, damned spot!' 'Charge, Chester, charge! *On*, Stanley, *on*!' Like the Vocative in Cries (88) it began with a high note. Its peculiar character is shown by the fact that it does not suffer elision, *Iliad*, ix. 247, Sophocles, *Aiax*, 194.

### Accentuation in Elision

300. When a Final Short Vowel, accented ί, is Elided before a following vowel, an Acute Accent is thrown on to

[1] *Classical Review*, l.c. p. 366.

the vowel of the Preceding Syllable. As *πόλλ' ἐμόγησα* for *πολλὰ ἐμόγησα*, *ἀγλά' ἄποινα* for *ἀγλαὰ ἄποινα*, *σκλήρ', ἔπη* for *σκληρὰ ἔπη*.

**301.** This is the statement of the grammarians and it receives striking confirmation from an incident which provoked the wit of Aristophanes, *Frogs*, 302. A Tragic Actor called Hegelochus, who was playing in Euripides' drama of *Orestes*, in pronouncing l. 279, *ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὁρῶ*, After stormy waves again I see a calm (*γαληνά*, neut. plur. of the adjective *γαληνός*), by a slip of the tongue threw the accent back one Mora too much and made the word *γαλῆν*, 'a weasel'!

**302.** This rule does not apply to the Particles *ἀλλά*, *οὐδέ*, *μηδέ*, *ἠδέ* nor to Disyllabic Prepositions and Enclitics such as *τινά*, *ποτέ*; which lose their accents entirely in Elision. As *ἀλλ' ἐγώ*, *ἠδ' ἔτι*, *παρ' αὐτόν*, *ἀμφ' ὀβελοῖσιν*.

### Accentuation in Crasis and Aphaeresis

**303.** In Crasis, or Coalescence of Vowels, sometimes Both of the coalescing words Retain their Accents. As *τύχἀγαθῇ*, Aristophanes, *Birds*, 436, for *τύχῃ ἀγαθῇ*. So *ὦ 'γαθέ* for *ὦ ἀγαθέ*.

**304.** But in most cases the first word is comparatively insignificant and the Second word only is accented. As *τἀγαθά* for *τὰ ἀγαθά*, *τοὐρανοῦ* for *τοῦ οὐρανοῦ*, *ἄνδρες* for *οἱ (οἱ) ἄνδρες*, *κἄν* for *καὶ ἄν*.

**305.** When a word of this kind coalesces with a Disyllable with short Final, it is a moot question whether the Long Vowel Resulting should receive the Circumflex according to the Rule of the Trochee (**77**).

There is a simple solution. If the accent of the second word is on the Second Mora of the coalescing syllable as in *ἥδε*, or if this contains only one Mora as in *ὅδε*, there is no reason why, considering that these are inorganic compounds like those with Enclitics (compare **79**, **271**), the Acute should not be retained. Hence we accent *χἥδε*, *χὥδε* for *καὶ ἥδε*, *καὶ ὅδε*, *χἄμα* for *καὶ ἅμα*, and so forth.

But if the first syllable has an Acute on its first mora as *ἔργα, ἄλλα,* then when its vowel is lengthened by the accession of another vowel, it is proper that the Long Vowel should have the Circumflex. Hence we write *τᾶργα* for *τὰ ἔργα, τἆλλα* for *τὰ ἄλλα,* just as we write *κᾆτα* for *καὶ εἶτα.*

**306.** When the Second Syllable of the Principal Word is an Enclitic, this question does not arise (**271**). Hence *χὥτι* for *καὶ ὅτι* from *χὡ τι.*

**307.** APHAERESIS.—In Aphaeresis, or Inverted Elision, as it is sometimes called, an accented Vowel frequently disappears. In such a case it is a reasonable supposition that the Preceding vowel was affected as in Elision Proper. Hence for *ἃ μὴ ἔθιγες* we shall have *ἃ μή 'θιγες,* Sophocles, *Antigone,* 446, and in Aristophanes, *Knights,* 655, *ὅτε δή 'γνων* for *ὅτε δὴ ἔγνων.*

# CHAPTER IV

## The Practice and Teaching of Greek Accentuation

Of all the impediments to the study of Greek probably the most serious is a factitious one—our treatment of its accentuation. I will begin by quoting some words of mine which, though written 'consule Planco,' stand to-day in need of but little qualification.[1] After some comparison of the then existing pronunciations of Greek and Latin, I continued:—

'In one respect, however, Greek is in a far worse predicament. I refer, of course, to the accents. Latin we pronounce with its own accents; but Greek with the accents of Latin. Modern Greeks and Americans, guided right by tradition or intelligence, pronounce the accent where they write it. For them the proper accent is, as it should be, an integral part of the word, and thus they get rid of a needless burden upon the memory, and avoid the 'slips' into which even the best Greek scholars of England must lapse at times. I do not say that Greek accents should be omitted in Greek, as once was the custom in this country; but I say that, as matters stand at present, a knowledge of them for all except advanced scholars is an utterly useless accomplishment, that it is intellectual tyranny to require it, and that the fact that it is required is a serious hindrance to the study of Greek. After many years of endeavour to impart some moderate knowledge of accents to the average student, I have now given up the struggle in despair.'

As this book has been composed in the first instance for English students of Greek, I will address myself to them

[1] *Fortnightly Review*, November 1902, in an article entitled 'Are the Classics to go?'

first, bring the current practice to the bar, and deliver the counts of the indictment.

I begin with the spoken accent. Our current accentuation is a continuous falsification of the Greek. I say nothing of the confusion of the Acute and Circumflex. Here, at any rate, we are no worse than modern Greeks and Americans. But in the place of the accent we pronounce our Greek not as Greek, not even as English, but as Latin! The Romans themselves, 'overweening' (*ὑπερηνορέοντες*) as the Greek poets called them,[1] would have shrunk from such an outrage in reading Greek. For, as Quintilian tells us (*Inst.* xii. 10, 33), their poets were careful to keep the accents of the Greek words which they borrowed for the betterment of their verse. But We pronounce *εὐμενής* with ˊ3 instead of ˊ1, *ὀλίγος* with ˊ3 instead of ˊ2, *ἄνθρωπος* with ˊ2 instead of ˊ3, *πολύς* with ˊ2 instead of ˊ1. As a result different words are confounded, as *βίος* and *βιός*, *εἰμί* and *εἶμι*, and whole sentences made unmeaning, as *Iliad*, 22. 56 *sq.*, *ὄφρα σαώσῃς* | *Τρῶας καὶ Τρῳάς* (Trojan *men* and Trojan *women*), Athenaeus, xiii., p. 567, *οὐ μετὰ ἑταίρων* (cum sodalibus), *ἀλλὰ μετὰ ἑταιρῶν* (cum meretricibus). The one advantage which this accentuation possesses, and this but a small and a relative one, is that as compared with the rival system it is less destructive of quantity, less ruinous to the structure of verse. On this I shall say more below.

We pass now from speaking to writing and to reading, which in modern usage has ceased to cover 'reading aloud.' And here we are reminded at once of another urgent question of our day. To the misrepresentation of Greek accentuation in current English pronunciation there is a striking correspondence in the misrepresentation of English pronunciation in current English spelling. In both the eye is divorced from both the tongue and the ear. What is said has little relation to what is seen. In the case of our

[1] *τοῦτο δὲ ὄνομα* [sc. Γραικοί] *οἱ μὲν Ῥωμαῖοι παροξύνουσι, Γραῖκοι λέγοντες ἡ δὲ κοινὴ διάλεκτος ὀξύνει. καθόλου δὲ οἱ Ῥωμαῖοι πᾶν ὄνομα παροξύνουσι διὰ τὸν κόμπον ὅθεν ὑπερηνορέοντες ἐκλήθησαν ὑπὸ τῶν ποιητῶν*, Olympiodorus on Aristotle, *Meteor.*, p. 27.

spelling of English, discomfort and discontent have issued in an agitation for reform of ever-increasing insistency; in the case of the accentuation of Greek there is nothing corresponding. For this there are more reasons than one, but the supineness of teachers is the chief. English spelling is an unreality, because it does not represent English as spoken in England. But apart from this, it is not an unreality, because it is effectively taught and enforced. English accenting of Greek is no less an unreality, because it does not represent Greek as spoken in England, and it is again an unreality because it is neither taught effectively nor enforced. It is thus doubly a sham. If the situation had been faced, it would have forced us to terms. Two settlements alone, it would have been seen, were feasible. Greek accentuation should either be abandoned altogether, or it should be effectively reproduced. The first was possible once; now it is not. Accents are now an integral part in the presentation of Greek literature of every age; whatever might have passed in the time, say of Gibbon, an accentless Homer or Thucydides would no longer be tolerated. Our problem then is how best to assimilate what we cannot discard.

The Modern Greek has his solution. Pronounce the accents of Ancient Greek, he says, as we pronounce them, We, the lineal descendants and accredited representatives of the ancient Greeks. The claim must be stated because it is advanced with all seriousness, and because it has been accepted by scholars of learning and repute, both Greeks and Grecophiles, among whom may be mentioned the late Dr. A. N. Jannaris, the learned author of a Historical Greek Grammar, a work of most minute and painstaking research. No modern Englishman supposes that he possesses the pronunciation of Chaucer, yet here the interval is less than five centuries, not more than twenty. But the changeless tradition is an article of the Neo-Hellenic creed, and for Athens only does the sun stand still. The changes in pronunciation which have made the ancient language unrecognisable in the mouth of a Modern Greek, it is

no part of our task to consider in their entirety · but it may be said that they include none more eversive of antiquity than that by which, for example, *τὸν λόγον* and *τῶν λόγων* have been reduced to tŏnlógŏn.[1] There is no necessity here for a nice determination of the factors which enter into the constitution of the modern Greek accent, such as that which M. Laurand quotes from H. Pernot's *Phonétique des pasteurs de Chio*, p. 61. In whatever measure length, height of pitch and intensity respectively may enter into that accent, about one point, and this the cardinal point, no one either doubts or disputes. Syllables under the accent are Long, syllables outside it are Short. What havoc this works with quantity an example of six words will show

*ὄνειδος ἐστ' εὐειδές · ἔρημος ἔχει φᾱνόν.*
⏑ – ⏑ – – – – ⏑ – ⏑ ⏑ – – ⏑

Its quantities are quite recognisable in the Latin-English pronunciation and no one here would take it to be a verse. Yet that is what it becomes when a Modern Greek 'transforms' it,

ónĭdŏs est' ĕvĭdís érĭmŏs éχĭ fănón,

a very palpable pentameter.

The two measures most commonly employed by Greek poets are the heroic hexameter and the iambic trimeter. However other feet may vary, the last in both must always be the same, in the first metre a spondee and in the second an iambus. But, not to go beyond the first twenty-five lines of the *Iliad*, and the first twenty-five lines of the *Antigone*, we shall find that in the *Iliad* the modern Greek reading converts the endings of at least 5 (*ἔθηκε* 2, *ἄποινα* 13, 23, *Ἀπόλλωνος* 14, *Ἀπόλλωνα* 21) into dactyls, and of at least 9 (*βουλή* 5, *χολωθείς* 9, *λαοί* 10, *λαῶν* 16, *Ἀχαιῶν* 12, *Ἀχαιούς* 15, *Ἀχαιοί* 17, 22, *θυμῷ* 24) into iambi, and in the *Antigone* turns at least 13 iambic endings (*κάρα* 1 (*ἄτερ* 4), *πόλει* 7, *ἀρτίως* 8, *λανθάνει* 9, *φίλων* 11, *ὅτου* 12, *δύο* 13, *ἀτωμένη* 17, *κλύοις* 19, *ἔπος* 20, *Κρέων* 21, *ἔχει* 22, *δίκῃ* 23) into scazon.

[1] An instance taken from H. Pernot, *D'Homère à nos jours*, 1921, p. 116.

In view of this, one need no longer wonder that the verse writers of Medieval and Modern Greece threw off the metres of antiquity as a serpent casts its slough. But one will wonder still that we have with us those that at the bidding of Byzantium are ready to surrender the measures and the rhythms of Hellas both in prose and in verse.

But it may well be asked (and this is the place to ask it), why, if the Greek accent is to be pronounced at all, should it not be rendered in the ancient way? Would this were practicable! Then our problem would be solved. For with a pure pitch accent quantities may be preserved intact, neither lengthened by the incidence of the accent nor shortened through its absence. But the obstacles to such a return to antiquity are undeniably formidable. The chief one is referred to in a pamphlet by the illustrious phonetician A. J. Ellis, *The English Dionysian and Hellenic Pronunciations of Greek* (1876), p. 18, 'I find that the musical accent is a great stumbling block at first because it is so thoroughly un-English and makes the declamation of Greek fully as difficult as that of French.' The obstacles are formidable; but are they wholly unsurmountable? Can we by approximating at least to the ancient norm keep the accent and yet not sacrifice the quantity?

This is the first question for our teachers of Greek; and I would commend it to their most earnest attention. One indeed of the most distinguished among them, whose eminent services to classical education in England make it needless for me to write his name, has already grappled with the problem. Pupils of his, as I know from actual and recent experience, can read the ancient language with a maximum of accuracy in accentuation, distinguishing, for example, between the Acute and the Circumflex, and a minimum injury to quantity. If other teachers had had the same or similar results to point to, this chapter might never have been written.

Supposing, however, that an approximation to the classical accent of Greek, sufficient for our practical needs, is a task beyond our powers, it will then be our bounden duty

to devise, if we can, some accommodation between the rival forces of quantity and stress accent.

The first step is to shake ourselves free from the Latin convention, and to discard every part of the Roman system of accentuation, which has neither warrant in the Greek nor excuse in the English. The first to go will be the Latin rule that no word may be accented on its Final. Let us say λαβών as we say *alóne*, τελαμών as we say *Aberdéen*, γραμματεύς as we say *contravéne*. Then for those who have learned their Greek thus, much of my second chapter will be superfluous. Another rule is this that, if the penultimate is long, the penultimate must have the accent. It is true no doubt that, if the accent is one of Stress, this coincidence will keep the vowel long; but it needs only a little care in pronunciation to avoid the shortening. Words like *reláy*, *dissuáde* show us that we need not utter βωμός, *bohmós* with a shortened *o*. The same with Polysyllables. It requires no great effort to pronounce ἄνθρωπος as ánthrōpos. Nothing seems gained by making πρώταρχος into *protárchos*; for the pre-accentual ω will be shortened as inevitably as the post-accentual ω in ἄνθρωπος, unless we specially attend to its quantity. Rather more care will be needed with words like ἔρημος érēmos, which in the verse of the Christian poet Prudentius (as *Psychom.* 371) the later Greek accent has shortened to erĕmus, but that is no reason for giving it as erēmos, thus confounding it with ἐρῆμος (**179**, App. p. 92).

We now come to a class of recalcitrants, Polysyllabic Paroxytones with $\acute{2}$ over a Short Vowel, in which with our habits of speech it is specially difficult to put the Greek accent in its proper place without disturbing the quantity. Such words are ὀλίγος, παρθένος, ἡλίκος, εἰρημένος, ἐναντίος, πεδίον, to which must be added many forms in which $\acute{2}$ is due to the operation of the general Laws of Quantity, as ἀξίων from ἄξιος, στεφάνου from στέφανος, ἡμένου from ἥμενος, τυγχάνω, ἐφίλεις, and so forth. We notice this particularly when, as in πεδίον, the accented vowel is followed by another vowel. But it would be equally apparent when

a consonant followed, if we divided our syllables as the Greeks did in the Classical Age (60) and pronounced o-lí-gos (not o-líg-os). If it is hard, as it is, to avoid making πεδίον into pedée-on, it is equally hard to avoid making ὀ-λί-γος into olée-gos.

The current Latinising substitution of 3́ for 2́ presupposes the English division of syllables, for without this it would have small merit: ó-ligos would take the place of olée-gos, one false quantity for another. If we Latinise, we can, indeed, save the line of Sophocles, *Œdipus Tyrannus* 3, ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι from disappearing into the 'iktĭréeĭs kládisin eksesteméni' of the rival pronunciation; but we must misaccentuate every word in the verse 'hiktḗriois kladoísin exestémmenoi.' The modern Greeks, who would do some justice to the ancient metre, find themselves in a similar quandary. For—I quote again from A. J. Ellis (*On Accent and Emphasis*, Philological Society's *Transactions*, 1873-4, p. 154), 'In ancient or modern prose and modern verse they always place a tap force accent on the syllable which bears the written accent. *In ancient verse they abandon this altogether and place a tap force accent on the syllable which we suppose to have had the ictus*' (my italics).

I now come to the writing of the accent. There will always be a number of persons who, whether they put the proper accents on Greek words in speech or not, will wish to accentuate these correctly in writing. Their wants I have borne in mind throughout in composing and arranging my presentation, and in what immediately follows I shall especially regard them.

For such, in a multitude of instances, the double association of the accent with sound in the spoken word and with sight in the written or printed one does not exist. The absence of the first support to memory throws all the weight on the second, which is notoriously too weak in many cases to sustain it. To put it concretely, many people have no eye for accents, just as many people have no eye for spellings; and these must use reason to supply the defects of nature.

1. To begin with, these must clearly realise and constantly have before them the limits within which the accent that they utter coincides with the accent that they should write and those within which it does not. If, and only if, these two classes are strictly distinguished, the burden on the memory will be sensibly lightened, inasmuch as the accents which are comprised in the second class alone will have to be specially remembered.

2. In the next place, the practice of accentuation should be very carefully deductive, that is, it should have constant and vigilant regard to the dominant principles and general rules. This precept, nothing new, is frequently neglected. A good example is the misuse of the Circumflex. Because the circumflex generally, though not invariably, arises from contraction, the heedless accenter is prone to write it on every contracted syllable, regardless of the meaning of the sign (**44, 83**). If the simple rules I have stated are faithfully observed error is hardly possible. Another very prevalent mistake is to circumflex all adverbs in -ως, though these receive the circumflex ῖ only if their adjectives take ῖ.

For complete correctness Special rules are indispensable; and Anomalous accents must be separately learnt. But in their case the memory may be substantially assisted by associations and explanations such as have been occasionally presented in the foregoing pages.

Actual experience shows that the number of accents which fall under the last two heads is less than might have been supposed. I have found, for example, in a passage of 198 words chosen without respect to the words which it contained, that only 18 (about 9 per cent) were examples of special rules or anomalous accentuation.

If the accents were spoken as far as without any trouble they might be, this percentage would be reduced to 2 per cent.

As things go, Greek Accentuation is not only 'taught' and 'studied' unintelligently, but also with a patent disregard of practical considerations. The sprinkling of accent marks over a Greek exercise at random, sometimes called

'pepperbox accentuation,' though itself an unconscious confession that they cannot be dispensed with, is a practice which cannot be too strictly repressed. It is the cloke of ignorance and sloth, demoralising to the student who adopts, and discreditable to the teacher who condones it, whose duty it is to see that his pupils do not deal in shams, and that they leave their Greek words Unaccented if they cannot provide them with accents which they honestly believe to be right.

3. The accent is an indispensable accompaniment of the vowel on which it is placed, and nothing should be done to weaken this attachment. Accordingly the habit of writing the accent *after* the word is written is a vicious one. The accent should be written when the vowel is written or, far better, before it is written. If this is done, there can be no accidental omission of an accent, and, what is much more important, the writer has to think whether he knows it or not. Furthermore, the repeated writing of the accent at the same time as the vowel will create an association between the two which will reinforce, and finally by its greater efficacy, replace the visual association, and the word will be correctly accented unconsciously and as a matter of course.

4. The Circumflex sign is less common and more arresting to the sight than either the acute or the grave. It is accordingly more readily recollected. While then a Circumflex of Contraction is best deduced from the general rules, as already explained, a Circumflex which is independently known and remembered can be advantageously used to recall the Acute of forms which are regularly associated with it. Thus, supposing the ί of καλός or σκιά has been forgotten, it may easily be recovered if the ῖ of καλοῦ or σκιᾶς has been remembered.

I do not purpose here to address myself to the questions, important as they are, to what extent Greek Accentuation should be specially taught, and a knowledge of it demanded. These are matters for the consideration of those responsible

in this country for the teaching of Greek and for the examinations which appraise it. The present anarchy (it is nothing else) should be ended as soon as may be, and a conference which should arrive at conclusions that would be generally and loyally accepted is the best way to end it. This suggestion I would recommend to all who, whether as individuals or on public bodies, are zealous for Greek and Education, with all the emphasis that I may.

# APPENDIX

## THE ACCENTUATION IN THE DIALECTS

The accentuation of Greek set out in the foregoing pages is in the main the Accentuation of the Common Dialect or *κοινή*, which, merging all the rest, became after the Macedonian Conquests the universal language of the Grecian world. Its basis was the speech of the Athenians, though with a not inconsiderable infusion from outside Attica, and in particular from Ionia.

Our knowledge of other accentuations is only fragmentary. Even in the texts of writings which have come down to us the proper dialectic accentuation has not unfrequently been conformed to that of the *κοινή*, so that here we have to rely in a special degree upon the statements of the grammarians.

### Accentuation of Doric

Doric Accentuation is more primitive than that of the other dialects. Its most striking feature is its freedom from the tendency to Retract the Accent.

Hence numerous words are accented One Mora nearer the End than in other dialects. Thus we have—

(i) $\acute{1}$ instead of $\hat{1}$:

(*a*) in Monosyllables. As *σκώρ, γλαύξ*;

(*b*) in Adverbs in *-ως*. As *σοφώς*.

(ii) $\hat{1}$ instead of $\acute{2}$:

(*a*) in the Gen. Plur. of Certain Adjectives. As *ἀλλῶν, παντῶν*, and the corresponding Adverbs *παντῶς, οὑτῶς, αὐτοματῶς*. So *ἀλλᾷ, παντᾷ ἁμᾶ, κρυφᾶ*. Compare *τουτεῖ, τηνεῖ, ἐνδοῖ*.

(*b*) in the Gen. Plur. of Feminine Adjectives. As *ἀμφοτερᾶν* (from *ἀμφοτεράων*, elsewhere *ἀμφοτέρων*, 94), *κυανεᾶν*.

(*ὁπῶς* and *ὅπως* are both found, perhaps in different senses. Compare the two uses of *ὅστις*, 262.)

(iii) $\acute{2}$ instead of $\hat{2}$, the Rule of the Trochee (77) not holding in Doric. As *παίδες*, *γυναίκες*, *χείρες*, *ἐνθοίσα* (*ἐλθοῦσα*). So in words ending with *-αι* or *-οι*. As *ἀμύναι* (Inf.), *πάσαι*, *προτιμάσαι*, *-ῆσαι* (Attic), *δραμείται* Alcman (papyrus).

(iv) $\acute{2}$ instead of $\acute{3}$:

(*a*) In Verbal Form. As *ἐλῦσαν*, *ἐστάσαν*, *ἐφιλάθεν*, *ἐλέγον*.

(*b*) In Nominal Forms *-οι*, *αι*. As *ἀγγέλοι*, *ἀνθρώποι*, *φιλοσόφοι*, *ἐχοίσαι*, *γεραὶτάτοι*, *μὴσὰμένοι* (44) in the Alcman papyrus, *ὀρνίθες*.

Note that when Doric has Shortened a Final syllable the accent is unaffected. So *συρίσδες* Theocritus, Attic *συρίζεις*, *ἀείδεν*, Alcman (=*ἀείδειν*), *ἀμπέλος* Theocritus, Attic *ἀμπέλους*, *νάσος* Pindar (=*νήσους*).

In most, if not all, of these cases Doric has preserved the accents in an earlier stage than the other dialects, though some of them may be analogical. There is, however, no doubt about the old word *φρατήρ* (cf. *frater*, *brother*) where the Doric accentuation is supported against the Attic by the vowel of the suffix. See 50.

(v) There was No Anastrophe of Prepositions in Doric.

### Accentuation of Attic

Attic contrasts with Doric in the freer play it gives to Retraction. Apollonius Dyscolus, in his treatise on Adverbs, comments unfavourably on this tendency. In *ἐντυπάς*, *ἑκάς*, *ἀνεκάς*, he says, the Attic speakers make the accent recede without justification (*οὐ δεόντως ἀναβιβάζουσι τὸν τόνον*).

Of the accentuation in the 'Attic' Declension we have already spoken (75, 104). But the same tendency to

Retraction is shown elsewhere, the amount being usually One Mora.

Hence we have

$\acute{3}$ instead of $\hat{2}$ in *ἄχρειος, γέλοιος, ὅμοιος, ἔρημος, ἕτοιμος, τρόπαιον*. In all these the syllable on which the 'Attic Accent' falls is Short, containing One Mora. So also in *ἄ-γροικος* (not to be divided *ἄγ-ροικος*, 60).

In *ἔγωγε, ἔμοιγε*, which have come from *ἐγώγε, ἐμοί γε*, as they are accented in other dialects, *e.g. ἰώγα* in Boeotian, there has been a shift of Two Moras. The reason is that these two words were so commonly used in Attic speech that they had already become **ἐγῶγε* **ἐμοῖγε* according to the Rule of the Trochee, before the Attic retraction of the accent of $\hat{2}$ to $\acute{3}$. *ἐπίτηδες* for *ἐπιτηδές* may be explained in the same way. So *ἄγνοιᾰ* from earlier *ἀγνοίᾱ*.

Similarly *στροῦθος* came from *στρουθός* through *στρούθος*. So perhaps *μῶρος* from *μωρός*, though this may have come from the Vocative, as that of *μόχθηρος, πόνηρος*, 'wretched,' undoubtedly did. (For *ἄδελφε* see also 84.)

In *ἄληθες*; ironical question used as an exclamation, the initial high pitch expresses the feeling (cp. 29). Similarly in *χάριεν*, 'fine!' 'finely.'

Later Attic has $\acute{3}$ for $\acute{2}$ in certain Feminine Plurals in *-αι*, as *αἴτιαι* (from *αἰτία*), *τιμώριαι, τραγῴδιαι, πέντε ἥμεραι*.

We have $\acute{2}$ instead of $\hat{1}$ in *τριήρων*, Gen. of *τριήρης*, and in compounds of *ἔτος*, as *διέτης*, elsewhere *διετής*.

Also $\hat{1}$ for $\acute{1}$ in the old noun *γλαῦξ*, from *γλαύξ*, and in later Attic *ἱμᾶς, ἀνδριᾶς*, perhaps under the influence of *ἀλλᾶς*, 'sausage,' which is apparently a contraction from **ἀλλάεις*.

In the case of *μόχθηρος* and *πόνηρος*, and probably *ἀγέλαιος*, which should be *ἀγελαῖος* according to 176, advantage was taken of the different accents to express a difference of meaning.

Contrasting with these accentuations we find $\acute{1}$ instead of R in certain abstracts in *-της*, as *τραχυτής* (170), and Disyllabic Masculine Nom. of agents with the same ending,

as ψαλτής for ψάλτης (154). Also in the retention of the old accent of the Imperative in ἰδέ, λαβέ, to which, perhaps, should be added πιέ, φαγέ.

The Feminine Genitive Plurals μυριαδῶν, χιλιαδῶν and χιλιῶν (*sc.* δραχμῶν) (a breach of the rule of 94 to avoid ambiguity) are also said to be Attic accentuations.

### Accentuation of Aeolic

In the Aeolic dialect of Asia Minor and the Islands Retraction of the accent was complete. *Except in Prepositions and Conjunctions*, ΄ was unknown, all other words being Barytone, and the accent receding as far as it could, subject to the quantity of the last syllable. So Aeolic gives θῦμος, θύμου instead of θυμός, θυμοῦ; πόταμος instead of ποταμός; ἔγω, ἔμοι instead of ἐγώ, ἐμοί; βασίλευς, βασίληος instead of βασιλεύς, βασιλῆος; and in monosyllables with a long vowel or diphthong it accents the first mora, as Σδεῦς = Σδέυς instead of Ζεύς = Ζέυς. The Aeolic practice is given by one of the grammarians as follows:—'Every word of more than one syllable is barytone in Aeolic, as Ἀτρεύς, Ἄτρευς, σοφός, σόφος, apart from the prepositions and conjunctions. In these they keep the acute accent (φυλάττουσι τὴν ὀξεῖαν τάσιν), as ἀνά, κατά, διά, μετά, αὐτάρ, ἀτάρ, πρός'.' This was known as the βαρυτόνησις of Aeolic, and the Aeolians are called βαρυντικοί, or 'grave-accenters.' In this respect their accentuation resembled that of the Romans, of whom Athenaeus, x. p. 425A, says that they copied the Aeolians in everything, 'even in the accents of their speech' (καὶ κατὰ τοὺς τόνους τῆς φωνῆς). As we have seen, however, the laws of Quantity were not the same in Latin and Aeolic.

The Recession of the Accent in Aeolic appears to have affected certain groups of words which for this purpose were regarded as Wholes. In the combinations ὁ σος, ἡ σή, etc., the adjective lost its oxytone accent, and the two words were accented Recessively as one. Thus ὅ σος = ὅσος, ἥ ση = ἥση.

This gives us a clue to what has long been a mystery. We know on the evidence of Aristophanes of Byzantium, whom Apollonius Dyscolus cites as his authority, that the prepositions and conjunctions in Aeolic had two accents —one anastrophic, or Recessive, as we should expect, and another Oxytone, which runs counter to the habits of the dialect. This paradox has led modern philologists to declare, in the teeth of the evidence, that the statements that the Aeolians 'keep the acute accent' on these words, or 'do not allow the accent to recede,' meant only that there was no accent upon them at all! But if the Aeolians accented word-groups consisting of, *e.g.*, a Preposition and its Case on the same principle as they accented single words, the difficulty disappears. In every conjunction of Preposition and Noun in which the Preposition could take an Accent, that accent would be on its final syllable. The Laws of Quantity preclude its taking an accent, *e.g.* in κατα πόταμον just as in κατα γράφομεν; in μετα σόφων as in μετα γράφων; and so with longer words, as παρα νόημα, παρα νοήματα. Compare above. But περι βῶμον (Att. βωμόν) would be accented περί βωμον just as βασιλῆος was accented βασίληος, προς πόλιν would be accented πρός πολιν, as ποικίλον was accented ποίκιλον, περι γᾶν as περί γαν, just as καλῶς was accented κάλως.

The remarkable accentuation of Μήδεϊᾰ on the Fourth Syllable from the end has already been dealt with, 70.

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